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Words of Magic

#19

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HOWTO...

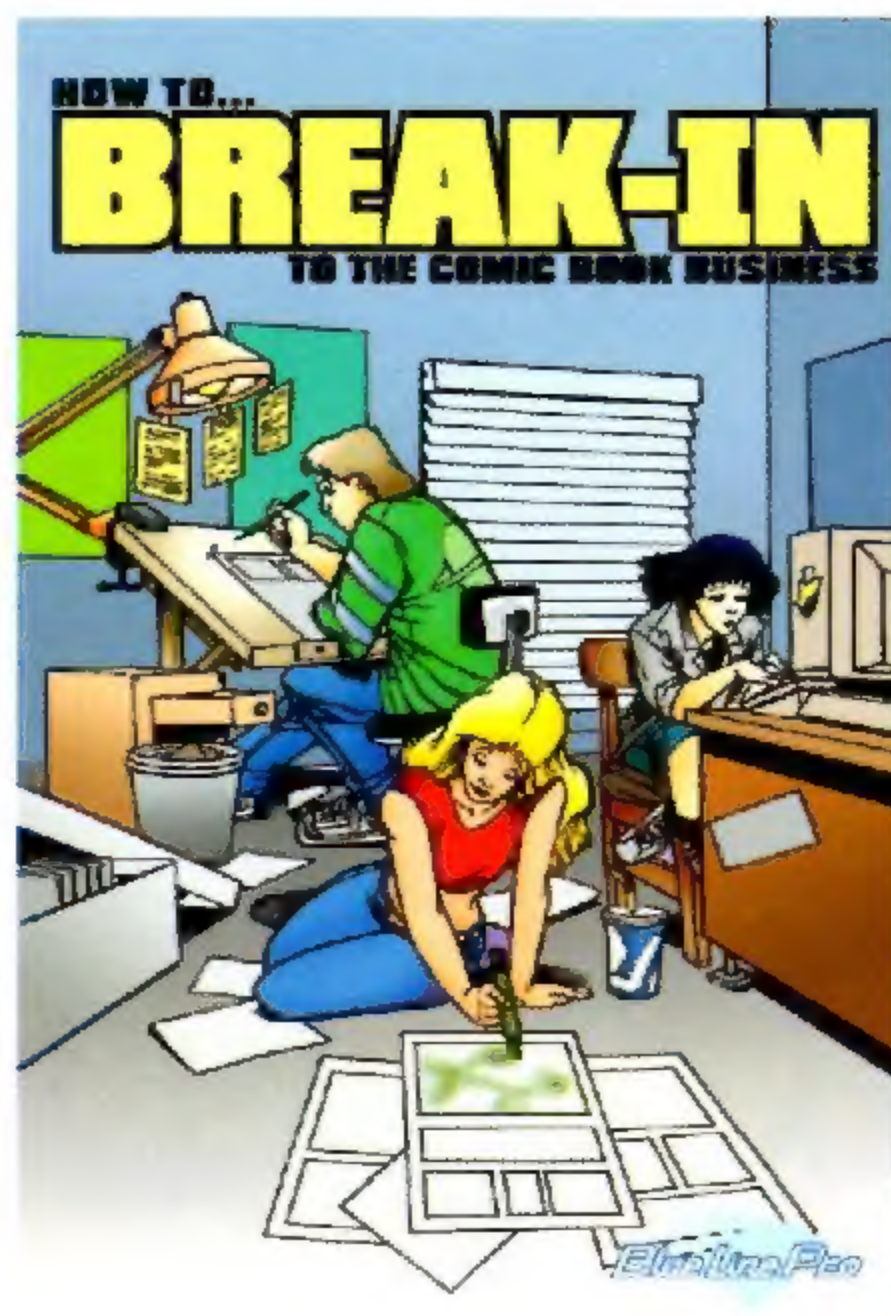
BREAK-IN TO THE COMIC BOOK BUSINESS! 6 issue "How-To" series!

Written by Bill Love, Illustrated by Mitch Byrd, Edited by Bob Hickey.

There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the do's (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams. Get practical tips from established pros and struggling newcomers. Follow the story of three aspiring creators as they make their journey from fans to professionals. Whether you plan to be a full-time comic pro or just want to see a glimpse behind the scenes, *How To BREAK-IN to the Comic Book Business!* will both entertain and inform.

HOW TO BREAK-IN TO THE COMIC BOOK BUSINESS!

ITEM# BL3031 32 pg. B&W / srp \$5.95 / Monthly / Published by Blue Line Pro / ISBN# 1888429-22-4



BREAK-IN #1 - June, 2003



BREAK-IN #2 - July, 2003



BREAK-IN #3 - August, 2003

BLUE LINE PRO

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Studios, the Internet and Workshops...

In the "old days" a novice artist worked under established artists to learn the trade of creating comics. The mentor artist got a cheap assistant to do mundane work; fill in blacks, take out the garbage, etc.

Today we have some great institutions such as the Kubert and Sullivan schools teaching comic art. But now, mostly, we work at home, without the mentoring of elder comic statesmen. And with today's technologies – the internet, computers, and scanners – one doesn't even have to leave their home to send their sample work and digital portfolios work to publishers.

You might be wondering what am I getting to...

Workshops.

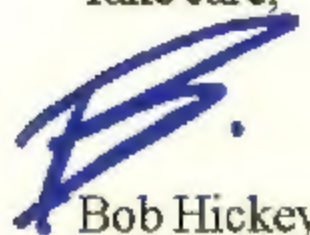
Many other industries have hands-on workshops, from those for computer software such as PhotoShop and Illustrator to body art work trades such as airbrush and tattoo artists that have weekend long workshops to learn new techniques. Over the years I've attended a few "workshops" that seat you in a chair, and you observed as the creator did the work. This is cool, but I personally learn better by actually trying some of the work as the instructor leads, not just watching, and I bet some of you are the same.

With that in mind, this fall Sketch is sponsoring the Comic Book Workshops at Pop Culture Con in Cincinnati, Ohio. We have helped to set up some very talented creators to teach hands-on workshops to those seriously interested in creating comic books. What I mean by "hands-on" is that you get to sit at a table with the appropriate art tools and get your hands dirty – working right along side the instructing creator. If you're interested in stepping beyond the usual con portfolio review, then plan on being in Cincinnati on October 3-5, 2003, and learning from the pros. It's a fun, valuable, and all-too-rare opportunity for you to actually work with seasoned pros in a great face-to-face setting – and a great experience you're sure to remember.

With this issue we're trying a few changes by way of a feature article on our cover creator, a new tool spotlight, and a list of new products and books for you to check out. Whether you're an old, new, or occasional Sketch reader, please drop us a line and let us know what you think of these features: if you found them interesting, helpful, or how you would like to see them change to better inform you on your creative path. Your feedback helps us decide our direction, so don't hesitate to let us know what you think, or get some opinions rolling in our letters pages or on our message board.

As always, thanks to the creators that continue to open up their hearts, laptops and portfolios to share their experience with us.

Take care,



Bob Hickey

bobh@bluelinepro.com



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Greetings, Sketchers - and welcome to another comic book creativity-crammed issue of *Sketch*!

You'll excuse me if I sound overly excited, but...I am! It's coming up on my favorite time of the comic book creator's calendar: convention season. I hope you're beginning to share in my anxious anticipation, as there's no better time to get your creative juices flowing than in the company of your fellow pros and enthusiasts.

While *Sketch* will always keep you informed, stimulated, and amused, there's incredible stuff out there to check out and get you thinking about your favorite panel-filled profession, especially when it comes to art. Wonderful old school stuff to be studied, collected, and slabbed; awesome anime stuff from "golden age" Go Nagai to the very latest Japanese releases and looks; toon takes from the terrific Bruce Timm, Shane Glines, and others...but what do you think might be the next art taste wave to take the medium? Something to think about as you consider your career and personal style, and discuss with creators at the cons. Will it be the smooth, 60s influenced stylings of Phil Noto? More cool Jim Mahford *Grrl Scout* type stuff? A growth of the mainstream realism of Bryan Hitch and Butch Guice, the classical elegance of Mark Schultz, or the funky fresh feels of things like IDW's *30 Days of Night* or Image's *Hawaiian Dick*?

From the big houses to the indie market (which always has some interesting and very personal art-house creators worth checking out), there's an awesome range of talent and material out there to be looked at, enjoyed, and learned from; as a creator you should be able to take something from almost everything you look at. And let's face facts: the best way to learn is to have fun while doing so. There's no better place than a con. Whether you're a writer, penciler, or colorist, make sure you have some kind of sketch or memo book close at hand during your aisle tripping - your con experience is sure to get your creative ideas flowing; fill those pages as you go with your all-important ideas and first impressions - you'll want and need them recorded to refine at a later time.

Expose yourself to as much - and as many - as possible, as the cons offer you terrific chances to make important face-to-face business connections, and not just to complete a collection or finally get that impossible-to-obtain imported action figure you've been trying to backorder. Don't miss out on critical opportunities to meet editors and creators, all-too-rare occasions that could help develop and guide your career.

Business *and* pleasure...why pass up the chance to jumpstart your career, and have a terrific time while doing so? Don't fail to get out there and rub shoulders and strathmore with pros, peers, and all the various panel-addicts that make up the great comic book creative community. Blue Line looks forward to meeting all of you at Pop Con, not to mention all of the season's many other great conventions. Come say "hello", let us know what you think of *Sketch*, and what you're learning at the con to share with everyone in upcoming issues.

Until then, I'm still hanging at the quarter box down at the Android's Dungeon... *you* keep *Sketching*!

Flint

BLUE LINE PRO'S SKETCH

VOL. 4 NUMBER 1 - ISSUE #19
ISSN: 1536-7932

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Sketch Comic Book Art Tips & Techniques Magazine is published bi-monthly (six times a year) by Blue Line Productions, 8385 U.S. Highway 42, Florence, KY 41042, USA. Periodicals postage paid in Florence, KY and at additional mailing offices. Newsstand distribution by Warner International Periodical Services, INC. Specialty Shop distribution by Diamond Comics Distributors and FM International. Basic subscription rates: one year (six issues) \$35.00 U.S., \$49.00 Canada & Mexico, \$98.00 Foreign. Prepaid in U.S. funds only. POSTMASTER send changes of address to Sketch Magazine 8385 U.S. Highway 42, Florence, KY 41042. Online contents copyright 2002 Blue Line Productions. All Rights Reserved. Reproduction in whole or part is prohibited. PRODUCED IN THE UNITED STATES OF AMERICA.

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Comic books are a **fun medium**! Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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Words Of Magic:

Alan Moore on comics writing, fame and the sources of creativity

by Bill Love

There have been many talented writers in the comic book field, but it was mostly the artist or the character itself that got the attention of fans. Alan Moore changed all that. **Miracleman**, **V for Vendetta**, **Swamp Thing**, **Watchman**, **From Hell**: all projects with talented artists, but for seemingly the first time, comics fans were excited to follow a writer from project to project, to see what new story he had to tell. Alan Moore created the concept of the superstar writer, but it was the last thing in the world that he wanted.



"The whole idea that you could be a celebrity and be working in comics was an idea that had never occurred to me, because when I took on the job it was the most obscure job in the world. When the noise started, when the big turmoil about comics started in the middle '80s, and the conventions got bigger and bigger and bigger, and there was more television and press, that was

the point where it all became a little much for me. Yes, it's nice at first to have lots of people telling you that you're a genius. It's a novelty. Then you realize that they're almost certainly wrong, that they're all very young, hysterical, and sort of overwrought about something that was probably just a good comic story. There's something very unhealthy about the relationship between ce-

lebrity and public that I couldn't really subscribe to. Everybody suddenly starts treating you as if you're on some different level, so you can't really communicate with them. I honestly think that the only sort of possible communication is between equals. I started to feel very alienated and very strange, so I stopped going to conventions altogether, or doing public appearances. I didn't really sign up to be a celebrity, I only signed up to be a writer. That was the part that I was interested in. It wasn't the rest of it."

His celebrity has grown beyond the realm of comic book fans. The film adaptation of his graphic novel **From Hell** (with artist Eddie Campbell) was a box-office success. The soon to be released **League of Extraordinary Gentleman** film is generating a great buzz in the entertainment industry. Mr. Moore could easily abandon comics writing for the more financially lucrative field of film writing. He continues to write comics because that is where his creative passion lies.

"My preference tends to be more toward comic books, where, frankly, I have much more control. I mean, in one of my comic scripts, if there is a full stop at the end of a sentence, that full stop will be there in the finished comic, unless something has gone wildly wrong. In movies, I accept that there's no one person who has that control. I doubt that there are many screenplays of movies that either of us have seen over the past 10 years that were first drafts, or were the work of purely one person. In my world, the actors and the director are all made of

paper, and they do exactly what I say. I feel much more in control of the finished work. I feel like the statement that I'm making—even though it's in a medium by no means as glamorous or as widely recognized as film—is at least the statement that I wanted to make.

What it comes down to in comics is that you have complete control of both the verbal track and the image track, which you don't have in any other medium, including film. So a lot of effects are possible which simply cannot be achieved any-

where else. You control the words and the pictures—and more importantly—you control the interplay between those two elements in a way which not even film can achieve.

You're talking to a writer who doesn't even revise. Everything you've ever read of mine is first-draft. This is one of the peculiarities of the comics field. By the time you're working on chapter three of your masterwork, chapter one is already in print. You can't go back and suddenly decide to make this character a woman, or have this

one fall out of a window. It's got to be pretty much right the first time. So to me, rewriting is a harrowing process. I just don't do it. On the one occasion where I did try writing a screenplay, I found the rewriting just unendurable."

The film adaptation could not possibly condense the massive amount of research and detail that Moore and Campbell put into their graphic novel, and significant changes have been made by James Robinson in the process of bring-



AFTER ANTARCTICA

ALAN MOORE CO-PLOTTERS
PETER HOGAN SCRIPT
PETER HOGAN PENCILS
YANICK PAQUETTE INKS
KARL STORY COLORS
JEREMY COX LETTERS
TODD KLEIN ASST. ED.
KRISTY QUINN EDITOR
BEN ABERNATHY





ing **League of Extraordinary Gentleman** to the screen. Alan Moore respects the difference between a film screenplay and his original work. He sees the film and the comic to be separate artistic works. While the film versions of his work may be different, in no way can they ruin his story.

"Apparently, someone asked Raymond Chandler once what he thought of Hollywood ruining all of his books. And he took them into his study and pointed up to the shelf where they all were, and he said, 'Look, they're there. They're fine. They're okay.' That's the attitude I have to take. The film hasn't ruined my book."

The process of writing is a difficult thing to learn, even a difficult thing to explain. Alan has brought a wealth of new ideas and, perhaps more importantly, new approaches to the art of comic book writing. Although it has become a cliché, people want to know how a writer, especially one as talented as Moore, comes up with those wonderful ideas. Alan has given much thought to the process of creativity.

"It's always difficult to remember where you actually came up with a thought, I mean, most of it, the thoughts only emerge in the writing. There's something weird about writing. It's not like you have the idea for what to write in your head necessarily, or you might just have the vaguest outline but none of the detail - but when you're actually writing you find that words kind of suggest themselves and that thoughts and ideas - you tend to go into some sort of trance. I mean, when I'm actually writing something, especially if it's something that is intricate, dense, heavy, I'm very much in a different state of consciousness. You notice it. It's always difficult to notice when you've shifted consciousness but it's like the mood, the atmosphere that surrounds you when you're right down there in the words, in the prose, it's a kind of trance state and I know it for a fact that when I used to do drawing as well, you'd get a similar kind of trance state, say, when you were inking, when your hand's just got to follow a pencil line but your mind perhaps hasn't got so much to do you drift into this kind of twilight state. And that's where

a lot of the ideas come from. They seem to emerge from the act of writing itself."

Mr. Moore has written prose, poetry and songs, but he keeps coming back to comics. For years many people (some publishers among them) considered the comics form to be beneath serious consideration, fit only for simple juvenile storytelling. Alan's first publishers in Great Britain got more than they expected as he learned and polished his craft. The move to DC Comics gave him a much wider canvas to work on. Suddenly eight page black and white stories gave way to twenty-two pages of color. Many are still discovering the incredible work he did on **Miracleman**, **Swamp Thing** and more, but for Alan it was during his partnership with Dave Gibbons on **Watchmen** that he found himself discovering the amazing new possibilities that the comic book format still had to offer.

"I think it was around those first three pages of **Watchmen** #3 that I started to realize that we'd got something different on our hands here. There were storytelling techniques that were starting to suggest themselves that simply hadn't been done before. There were complexities of narrative that suddenly seemed possible. We took that and ran with it. By the next issue, we had this incredibly complex kind of multifaceted view of time, where everything is kind of happening at once—at least in the mind of the central character. Which, again, opened up possibilities for new narrative tricks, which we pretty much kept up until the end of the series. But, like I said, it was purely

while I was scribbling, doodling, writing bits of dialogue and crossing them out that I suddenly noticed these possibilities for things that could be done in a comic and nowhere else."

"In one of the Grayshirt stories in **Tomorrow Stories**, we did something very peculiar with the panel layouts. We had an apartment building, the same building, upon every page. There are four horizontal panels on each page. Each of those panels corresponds to one floor of the building upon each page. Then, to add another element, we made it so that the top panels are all tak-

ing place in 1999, the second panel down on each page is taking place in 1979, the panel beneath that takes place in 1959, and on the bottom panel of each page, you're seeing the bottom of the building as it was in 1939, when it was a fairly new building. We're able to tell, by some quite complicated story gymnastics, quite an interesting little story that is told over nearly 60 years of this building's life, with characters getting older depending upon which panel and which time period they're in. There's something that you couldn't do in any medium other than comics."





Many people see Alan as a dark, mysterious and perhaps even dangerous figure. He does not do the convention circuit, the few published photos of him seem to reinforce the image of the bearded mad monk, and what's all this talk about him really believing in magic? After all, isn't magic really all tricks and nonsense, and aren't people who believe in magic obsessed with darkness and evil? In the case of Alan Moore, nothing could be further from the truth.

"In some sense, when I'm talking about magic, I'm only talking about the creative process. Magic to me is something from nothing, which includes rabbits out of hats,

*it includes the creation of the universe from a quantum vacuum, or it includes how a comic comes into being from me sitting in an armchair with a completely blank mind. It's all of this. Any given creativity is magic. And sort of by understanding magic, I have understood a little more about the processes by which I have been supporting myself for these past 20 years. Certainly **Promethea** is a magical rant seemingly disguised as a superheroine comic. I've got the wonderful talents of Jim Williams and Mick Gray and Todd Klein and Jeromy Cox helping me out on that. Yeah, it's kind of a visionary odyssey, and I'm able to get over a lot of valid information. Not in terms of magic be-*

*ing a doorway to some strange mad dimension full of angels and demons and gods, although, yes, there is a lot of that. But I think primarily, magic is simply a new way of seeing the ordinary universe that surrounds us, and ourselves as creatures in that universe. I've certainly been impressed by some of the insights that I seem to have received from my imaginary friends, and sort of, if I can... If they are of interest to anybody beyond me, then I'm very happy to pass them on. I mean, with the readership of **Promethea**, we've had some people who've got frankly bored with what I suppose must have come to sound like some sort of manic, ranting lecture from Charles Manson or somebody.*

On the other hand, there are a lot of people who seem genuinely appreciative, and new readers who come to the book precisely because it is exploring things like Kabbalah and Tarot and notions of human history, the makeup of the human psyche. Things that are actually a lot more broadly applicable and of broader interest than superheroes. *Promethea* is about very human things, even though I'm using a superheroic vessel to convey those things."

So no, Alan is not a dangerous recluse who worships evil and is trying to lure you into his Satanic cabal. What he is doing is exploring the very process of writing, of creativity.

"After *Watchmen*, I felt that I was perhaps coming to a limit as to what I could further understand about writing rationally. If I was going to go any further into writing, I had to take a step beyond the rational. Magic was the only area that offered floorboards after that step. And it also seemed to offer a new way of looking at things, a new set of tools to continue.

To some degree I take the quantum position that in order to see truth, you have to consider a lot of different possible positions and hold them all to be true in some mysterious way. Magic is moving between those different positions, studying them, seeing what information there is to be gleaned from each of them, seeing how they connect up. How a story in the New Testament seems to connect up with an ancient Egyptian legend. And how this in turn relates to one of the

Tarot cards. Which gives it a certain position on the Tree of Life in the Kabbalah. And if you follow through these chains of ideas long enough, you start to get a different set of synaptic connections in your brain, different pathways. You start to see things in a different way."

Seeing things in a different way is perhaps the very definition of cre-

ativity. The act of pairing up a writer with an artist to create comics allows a creative process to occur that does not exist when a work is created solo. The exchange of energy and ideas between a good partnership in the creative process can bring out ideas and approaches that a writer would never come up with alone.





ing on *Watchman* I had to think my way into the sense of Dave's lines, into his sense of composition, into what sort of pictures I could imagine looking really good in a Dave Gibbons story. That allowed me to do things in *Watchman* that I probably could not have done with any other artist.

The aspect that I most enjoy about working in comics is the meeting of minds and the meeting of sensibilities. It's like some kind of cultural sex for me; to grasp what someone else is feeling is thrilling in an intellectual and creative way. This cross-fertilization between different imaginations! And the key to making that work, in my own experience, is the empathy the writer has with the artist, of thinking in pictures that they might have created."

Mr. Moore feels that comics stories reach us on a primal level that is still little explored and little understood. There is a power in the way we view words and images in conjunction.

"In the way in which we order our minds, in the way in which our very thinking is constructed, it would seem to me to be in a balance of words and images. These are the two representational forces that most shape our thinking as humans. If you look at the ancient Chinese ideograms, the word for "hut" actually looks like a hut! The Chinese sentence was almost like a comic strip; a sequence of images that could be decoded by the reader."

Mad magician, or simply one of the most intelligent and talented individuals ever to grace the art of

"When I started working in comics, I was not very often privileged to know which artist would be drawing the script. I more or less had to write an artist-proof script, so even if it went to the worst artist in the world, he would at least be able to get some sense out of it. This didn't give me a lot of control over what the finished product looked like. Whereas if I know that I'm going to be working with an artist like

David Lloyd on *V for Vendetta*, or Dave Gibbons on *Watchmen*, then I can write the entire script suited specifically to that artist. It's one of the skills which is difficult to explain or to teach anybody. The idea of working in comics, in a collaborative capacity. There's a certain degree of empathy which is almost intangible, but is still the most important factor that there is between writer and artist. When I was work-

comic book writing? Alan Moore continues to explore, whether it be the realms of mysticism and creativity, or by finding new ways to integrate words and pictures in the comics format. Has everything that can be done with comics already been done? Not according to one rather reclusive Northampton resident.

"I think there are possibilities for the comic medium that have yet to be imagined. We've barely scratched the surface of what can be done! When you've got the whole world of words and pictures in conjunction to play with, then you've got everything at your disposal. There is nothing that comics cannot do. It's up to the people who are alive at this time to explore the language as thoroughly as possible, to find their own themes, and to follow their own quirky paths.

And follow them relentlessly."

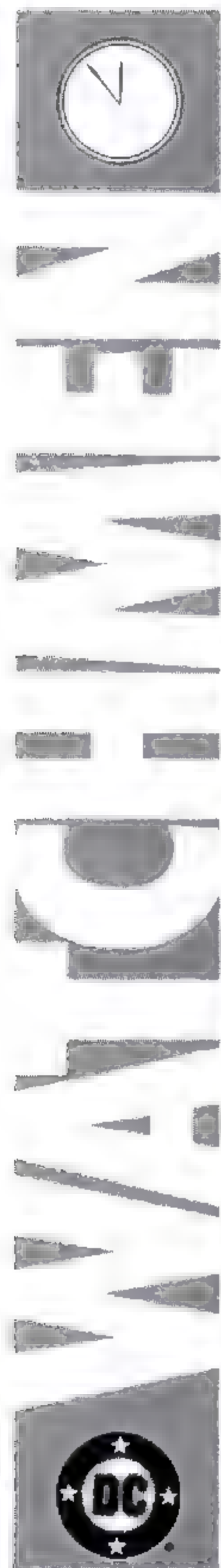
Alan Moore will continue to be a creative force in many areas, but we may soon see changes in his work. Rumors abound about how long Alan will stay with his ABC line of comics, but in conversation with artist J.H. Williams in San Diego in 2002 I discovered that **Promethea** has always been planned as a finite series and will be completed around issue 32. If Mr. Moore does leave the mainstream comics field soon, he will leave a large body of work, more of which is becoming available in reprinted editions. DC Comics is collecting several DC Universe stories written by Moore and featuring characters such as Superman, Batman and Green Lantern. His entire **Swamp Thing** run will soon be available in

trade paperback. The reprint rights to **Marvelman/Miracleman** are still in question, but will hopefully be settled soon.

Keep an eye out for two fascinating books that will please Alan Moore fans and be valuable insights into the art of writing for comics. Avatar Press is about to release **Alan Moore's Writing for Comics**, a 48-page squarebound book containing

an extensive essay on writing for comics originally serialized in a British fanzine. The essay is collected for the first time and the book includes a new essay by Moore on how his approach has evolved since the first publication.



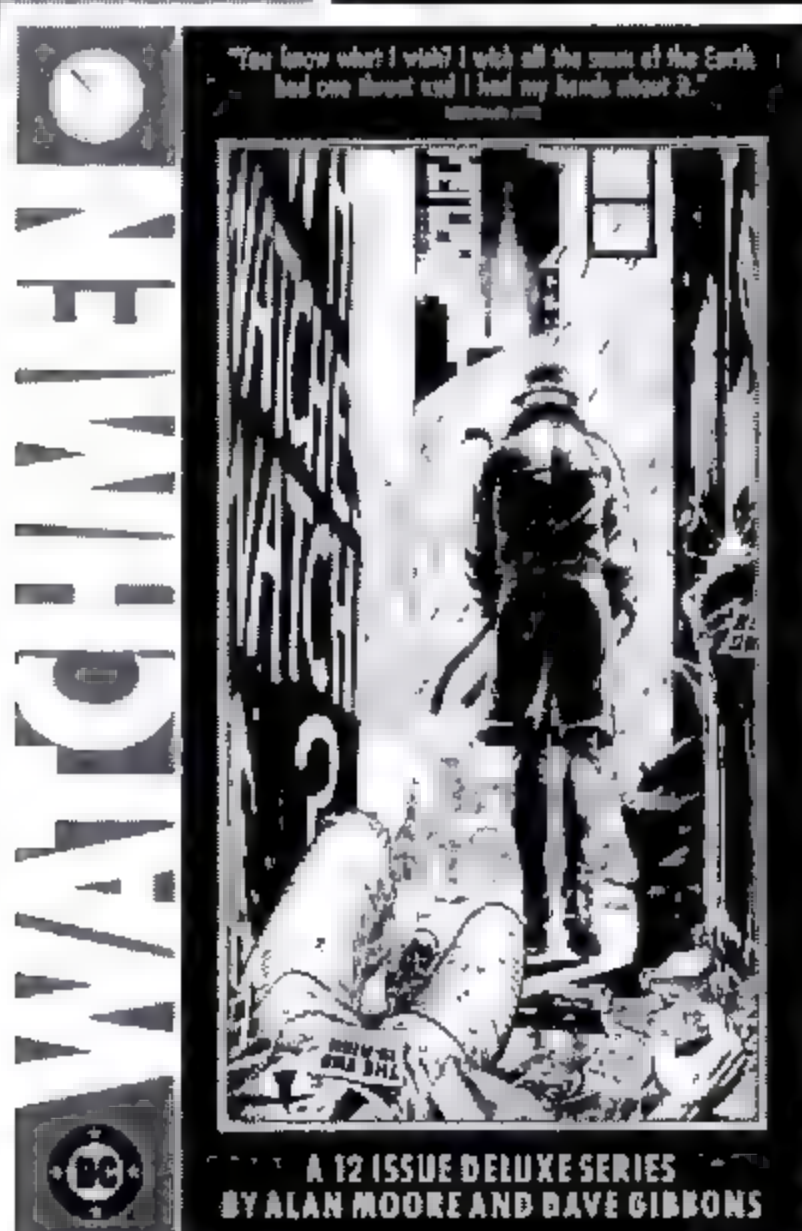


"Whatever happened to the American dream?
It came true. You're lookin' at it."

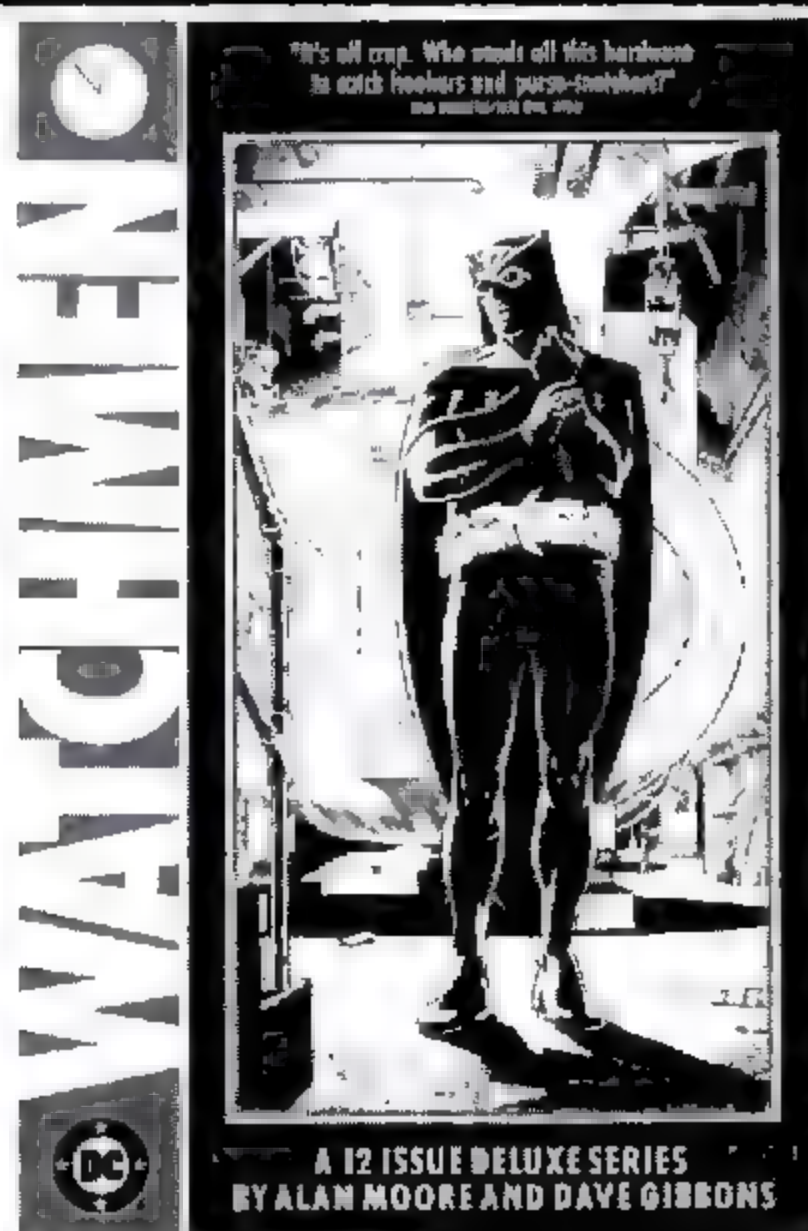
THE COMEDIAN (1977)



A 12 ISSUE DELUXE SERIES
BY ALAN MOORE AND DAVE GIBBONS



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The second book is a tribute to Moore entitled **Alan Moore: Portrait of an Extraordinary Gentleman**. The book will be published by Abiogenesis Press and edited by Gary Spencer Millidge, the creator of the critically acclaimed "soap opera noir" **Strangehaven**, set in the English countryside. The book will contain specially created comics, illustrations, stories, essays, articles, personal tributes, photographs and more. Contributors include Michael Moorcock, Dave Gibbons, Neil Gaiman and Will Eisner. All publisher profits and creator royalties will be donated to the Alzheimer's disease charities. Don't miss either of these looks into the creative process

Acknowledgments

This article barely skims the surface of Alan Moore's vast knowledge of such wide-ranging topics as history, politics, conspiracy theories, music, the comic book business and magic. Sketch Magazine recommends the following sources, which were used in the research for this article, to gain a much wider understanding of this major contributor to the art of comics writing.

The Blather is one of the prime sources of information relating to claims of the paranormal, delivering both dry wit and sober analysis. www.blather.net

The Onion has to be seen to be believed. An indispensable and unique look at the news. Try it. You'll be back for more. www.theonionavclub.com

The LA Weekly covers much of the avant-guard that is of interest to people around the country. www.laweekly.com

The Comic Book Rebels by Stanley Wiater and Steve Bissette contains important looks at many seminal writers and artists including Neil Gaiman, Rick Veitch and Dave McKean. Track down a copy for invaluable insights into writing and behind the scenes looks into the life of writers.



Beau Smith From The Ranch I Sold My Soul On eBay! (and all I got was crummy feedback)

From time to time I've written about the art of marketing yourself in the world of comic books. It's just as important as having writing or artistic talent, and at times...more important.

With the boom of the computer and internet, the door has been opened for a struggling creator to get into places that were locked, or at the least, very hard to get into. I would've given someone else's left...arm to have the internet for my own evil, self promoting purposes back in the day.

In past articles I've told you how to use the web as a form of direct communication with editors and the press. Until they figure out how to "Caller ID" your email, you've still got a very good chance of getting noticed that way. In the old days they had to answer your phone call. When was the last time that happened? Almost all editors hide behind voice mail now. I've never had much respect for those that don't answer their own phones or return calls. It's not manly.

Most of us have bought or sold things on eBay by now. When you're into comics and all the stuff that is a by-product of comics, it just seems natural. Have you thought of selling yourself or your creation through eBay?

Artists:

There are a couple of ways to do it. If you're an artist you can put your art up on eBay and sell it. Now I don't know all the legal stuff on you drawing a character that is owned by someone else...say Wolverine, Wynnona Earp or Wonder Woman.. you'll have to check into that with your lawyer.

But, if you have a character that you have created and want other people to see and possibly buy...then eBay is the place. Let's say you've created a new female super hero you call "She-Bot." A tough cyborg crime fighting beauty. You want folks to see her and to know more about her. Well, you can do a couple of things.

1. Sell sketches of her on eBay for auction.

2. Make up a portfolio of various pin-ups of her at your local Kinko's, and sell the portfolios on eBay.

I would suggest that either way you add a little text sheet telling all about She-Bot. You also have a sales sheet included with it, telling the winner of your auction where they can buy future art on She-Bot.

In your eBay item title I would suggest you phrase it something like: "She-Bot, Sexy Cyborg, signed Original Art."

Words like "Sexy" and "Original Art" and "Signed" will get their at-

tention even if they are just surfing for those particular words. Just like puttin' a fat night crawler on a hook.

Cost: Your time and efforts. If you sell it on eBay they buy the art and pay the shipping. Possible Kinko's fee. The least cost is if it doesn't sell, then you have a small eBay fee. You get your creation and name out there to possibly millions of people on eBay...at least a few hundred.

You never know.

Writers:

If you're a writer, and like me can't draw a straight line with a ruler, then I would suggest writing your script or short story and putting it up on eBay



I think you'll be surprised at the attention you get from it. It's low cost, and you have the huge theater of eBay to parade your project around. Cost: Your time and efforts. Possible fee for an artist. Small eBay charge if you don't sell it. Not much to get a career jump-started

If you sell a few then you might wanna think about sending out a press release to every comic book editor you can find, saying that your project has been sold... on eBay. Make it like a big time Hollywood press release where a project has been sold. Except instead of a major film studio buying it...it was some guy in West Virginia. Bottom line is it's the truth and very different. It shows you're creative and might just be worth looking into. All it takes is one editor to say..."Send me your stuff."

I oughta charge you guys for this stuff, but as usual all I ask is for ya to try it, and I hope it works for ya. But.. if ya have any photos of Shakira, John Wayne, or Chicago Bears stuff ya don't want anymore, you can always send 'em to me here at the ranch.

Now get out there, and act like a sled dog and pull that sled of self-promotion!

Mush!

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The Flying Fist Ranch
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beausmith2@earthlink.net

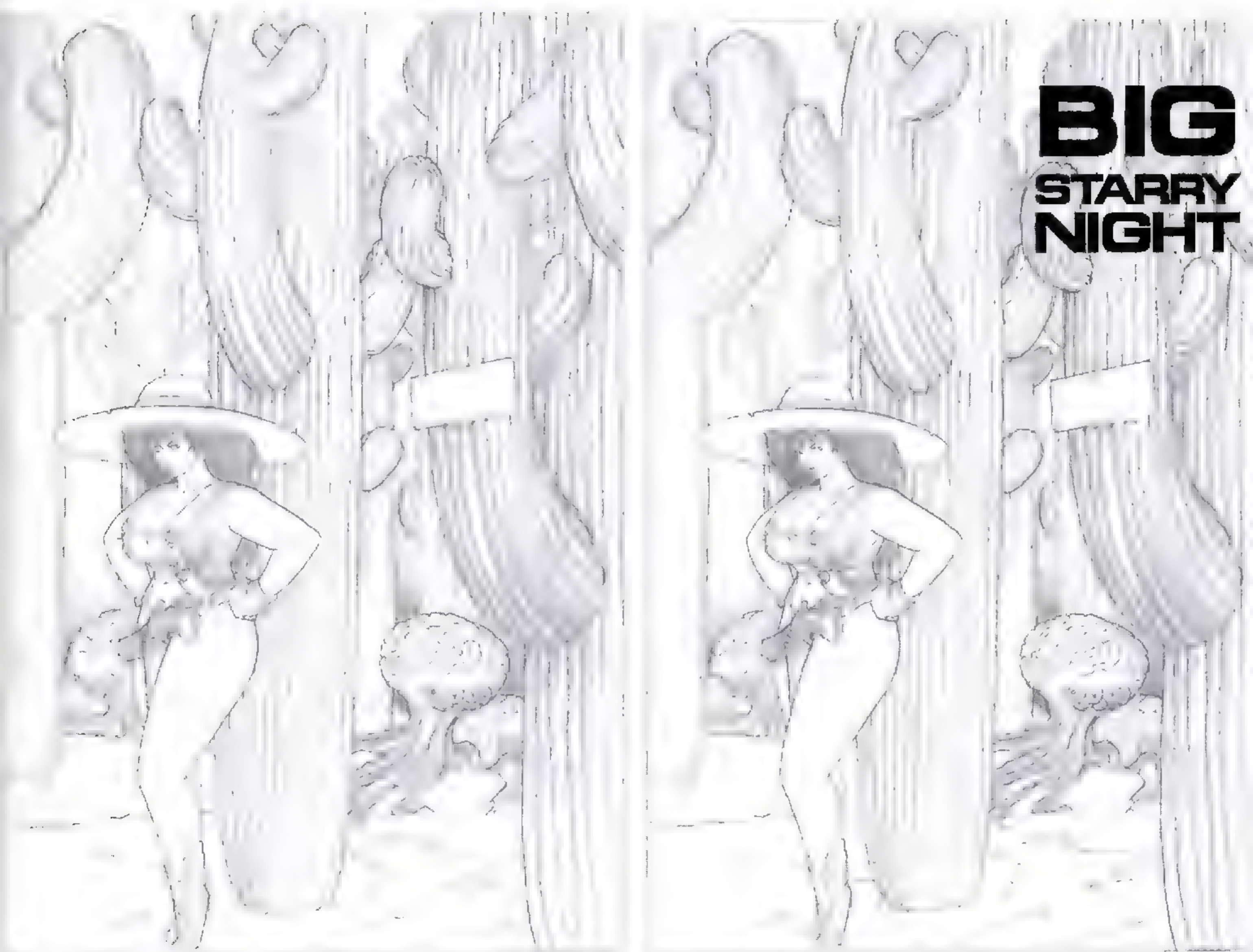
for auction. It's gonna be tough not having any art, so I strongly suggest you find an artist to draw you up a sketch of your main character, or a cover of your character. You could even pay an established artist that works for the major publishers to do it if you are willing to pay them up front for a sketch or cover at a convention. If not, hook up with a struggling artist (see above paragraphs) and work something out with them. You could even become the next great creative team.

If you've just got your story or script the eBay Item Title would look something like this: "Original She-Bot Script, Signed."

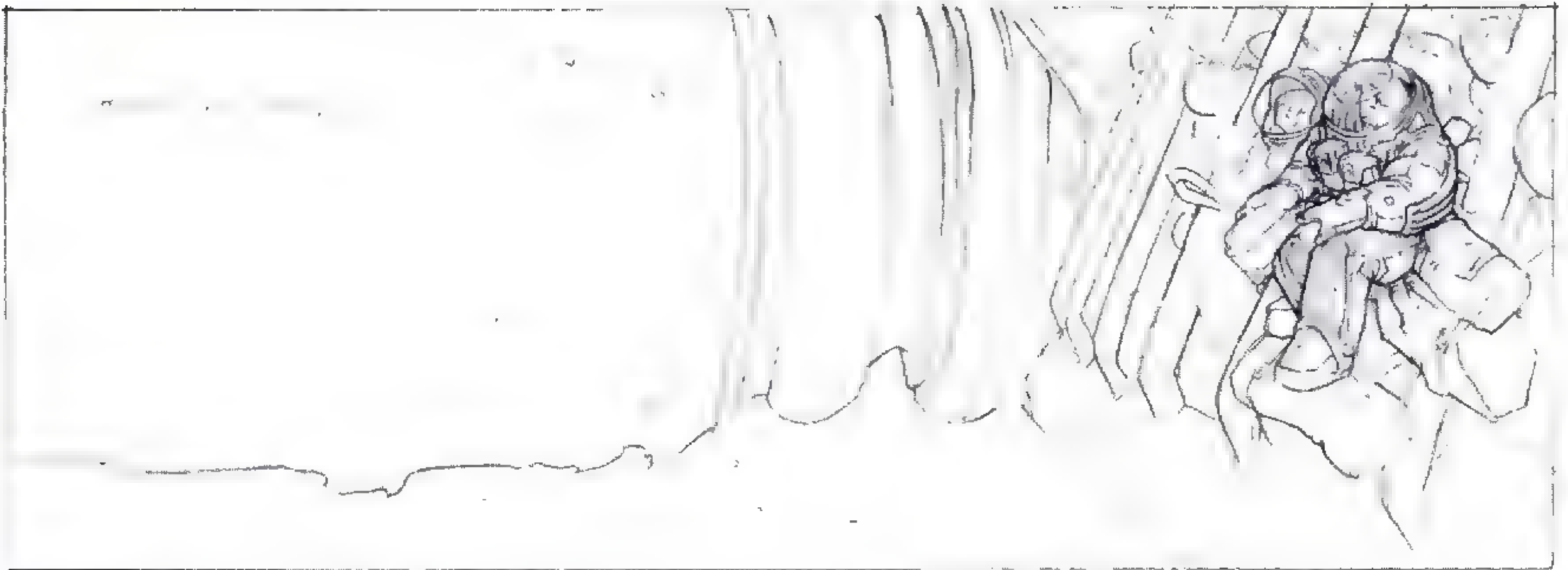
Again, key words like "Original Script" and "Signed" will get attention for you. Of course, eBay offers all kinds of things to spice up your auction. Things like Bold Print, Gallery Photos, and many other things to spruce the goose for ya.

PROPER STAGING

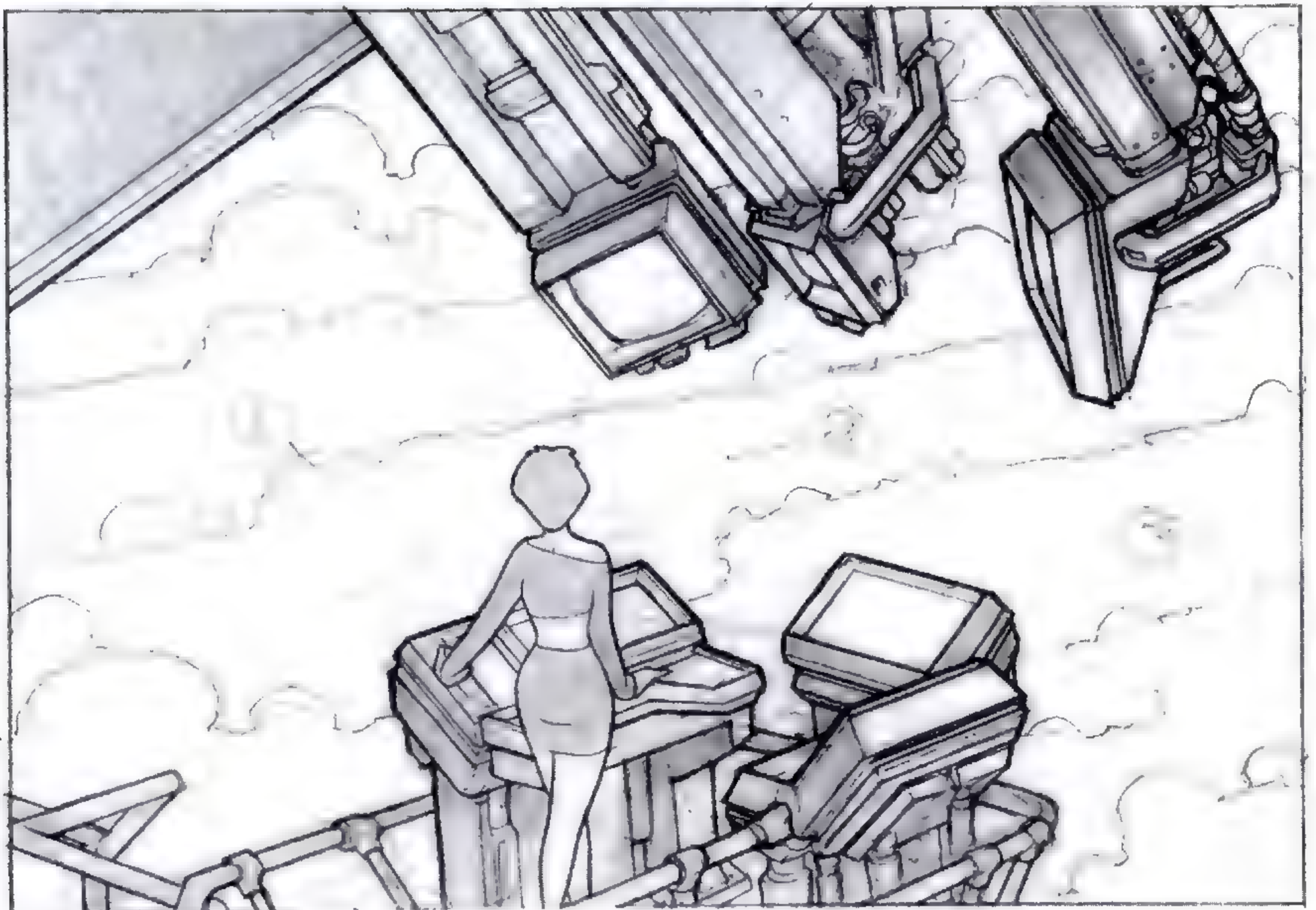
In illustration and comics the message isn't always communicated with just the visuals. We work with writers and editors who might require actual words be included in the panel. I know this hurts, but creating and publishing comics is teamwork. So when you draw the picture, begin thinking about how you can help present those words that your writers and editors tell you need to be "in frame." Yes, titles and dialogue are just as important as your drawings.



When drawing a title page in comics you will obviously want to have an eye catching visual, but one that also leaves room for the title and helps that title stand out. In the example of figure one we have aliens, cactus, and my high school Spanish teacher (yeah, I wish). I guess all that stuff can be eye catching enough for the story elements, but by drawing the cactus ridges as a pattern, the title will stand out in contrast when placed over that pattern.

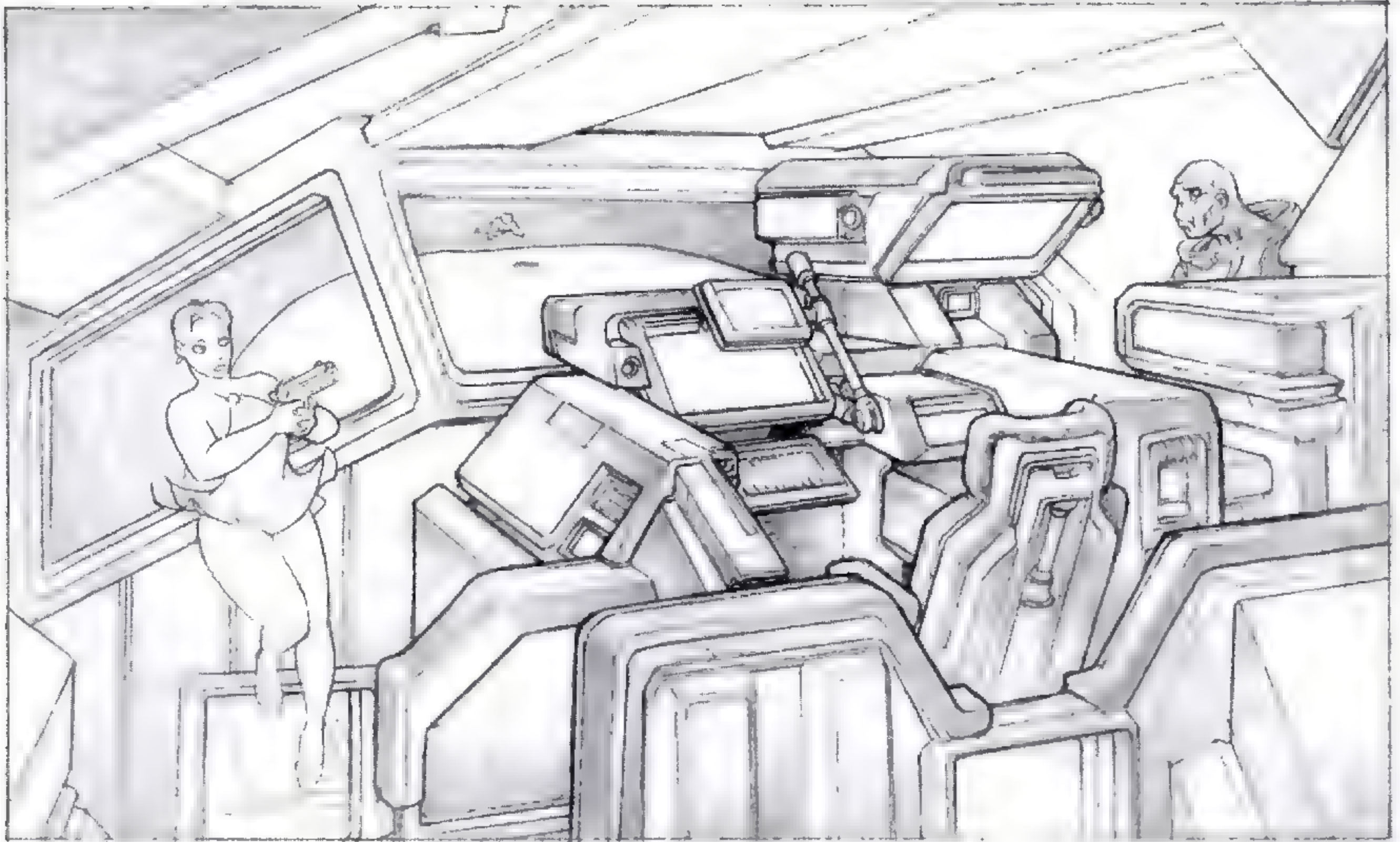


In some drawings you can find opportunities to incorporate visual elements as places to put text. Here, the exhaust from the space ship's engine is a big blank area that's a good place to print words. The more space used in the drawing for text will diminish the characters and give more importance to the words. Be careful you don't lose the characters altogether.



Don't draw key visuals in places that will be covered by word balloons. Draw around the balloons - as in "leave space." Remember that non-essential background elements behind the word balloons can help create space with the overlap.

1. When drawing comic panels, word balloons are used to communicate dialogue between characters, allowing the reader to stay within the visual boundary of the story.
2. Multiple word balloons allow for the normal pauses in speech.
3. Always remember to leave room for placement of balloons.



Keep in mind that the characters in a drawing should not always be the center of the drawing. Often what the characters are interested in is what the drawing should be focused on, as in the above panel. I placed the pilot's station as the center of the picture because both characters want to navigate. Their conflict over the driver's seat becomes the readers' because of the placement within the panel.

TEE-HEE THIS BUNNY
IS BUNNY SOFT!

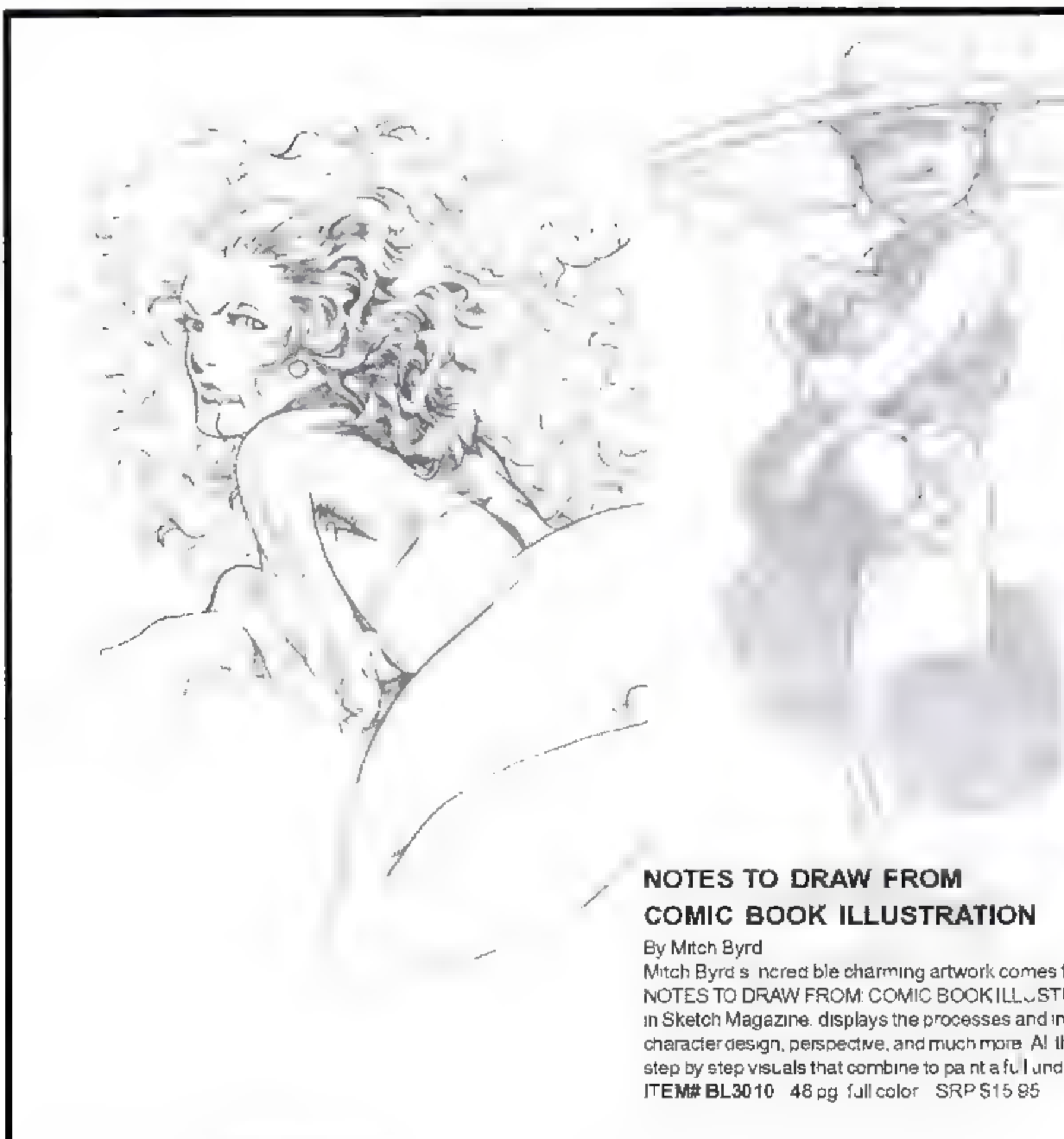
YOU TOO CAN BE
BUNNY SOFT!



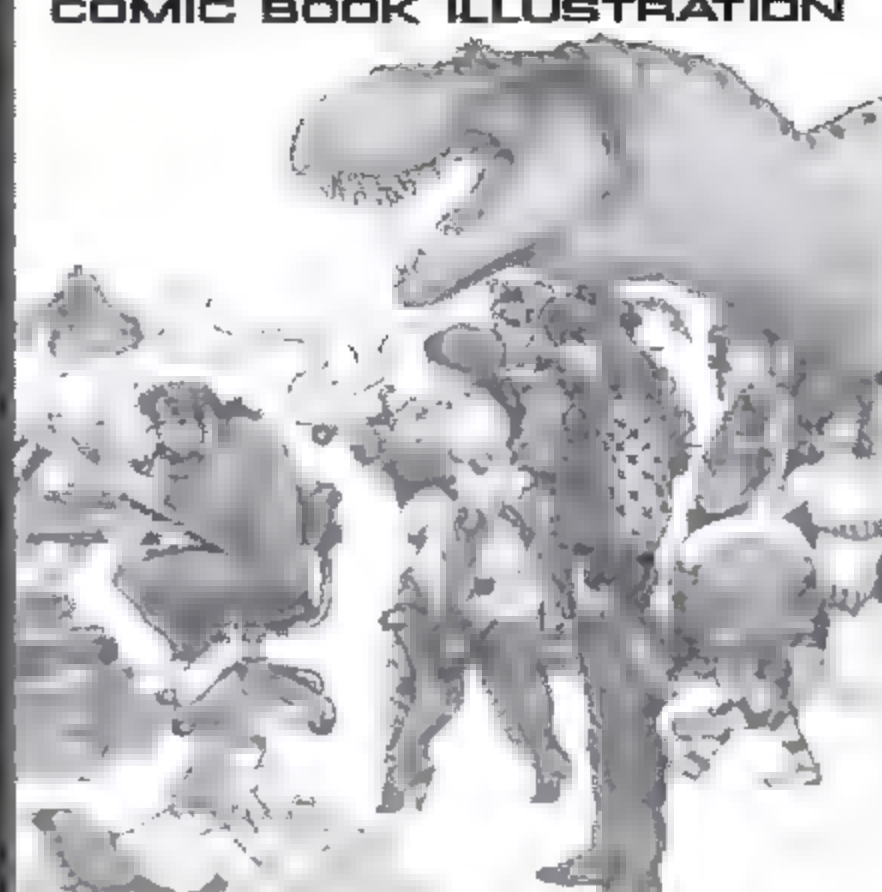
Why are so many pretty women in advertisements? Because that's the only way one would take any notice of Rabbit Suds and most of the other "essential" products we buy. If the pretty girl likes Rabbit Suds, then she will love us if we purchase the product in copious amounts. One equals the other.



When you have a situation where many things are going on at once in a panel, consider giving those elements equal space. A lot of things to say and one place to say them. This is the sort of drawing in comics that establishes atmosphere or community in one drawing, rather than having one character go through visual hoops for many drawings.



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COMIC BOOK ILLUSTRATION



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Chuck Dixon KISS ME AND MAKE IT A LOVE STORY Allowing Characters to Evolve...

Part Two of a series on building fictional characters

My Uncle Bobby is the hands-down favorite uncle of three generations of my family. One of his many endearing qualities is his quick sense of humor and rapid comebacks. A perennial favorite is his response to any nosy question.

“Are you writing a book?” he’ll growl.

If you answer in the affirmative, he has one of several closers ready.

“Well, leave that part out and make it a mystery.”

The title of this article is another option to end this exchange.

There’s a school of thought on creating a character that includes character outlines or biographies. I’ve even seen writers use pre-prepared dossiers where they can fill in the blanks on a character. They look a lot like Playmate questionnaires. “Turn Ons: Doctor Death likes walking in the rain and the way puppies smell. Turn Offs: Doctor Death hates the Superlative Seven and people who are inconsiderate.”

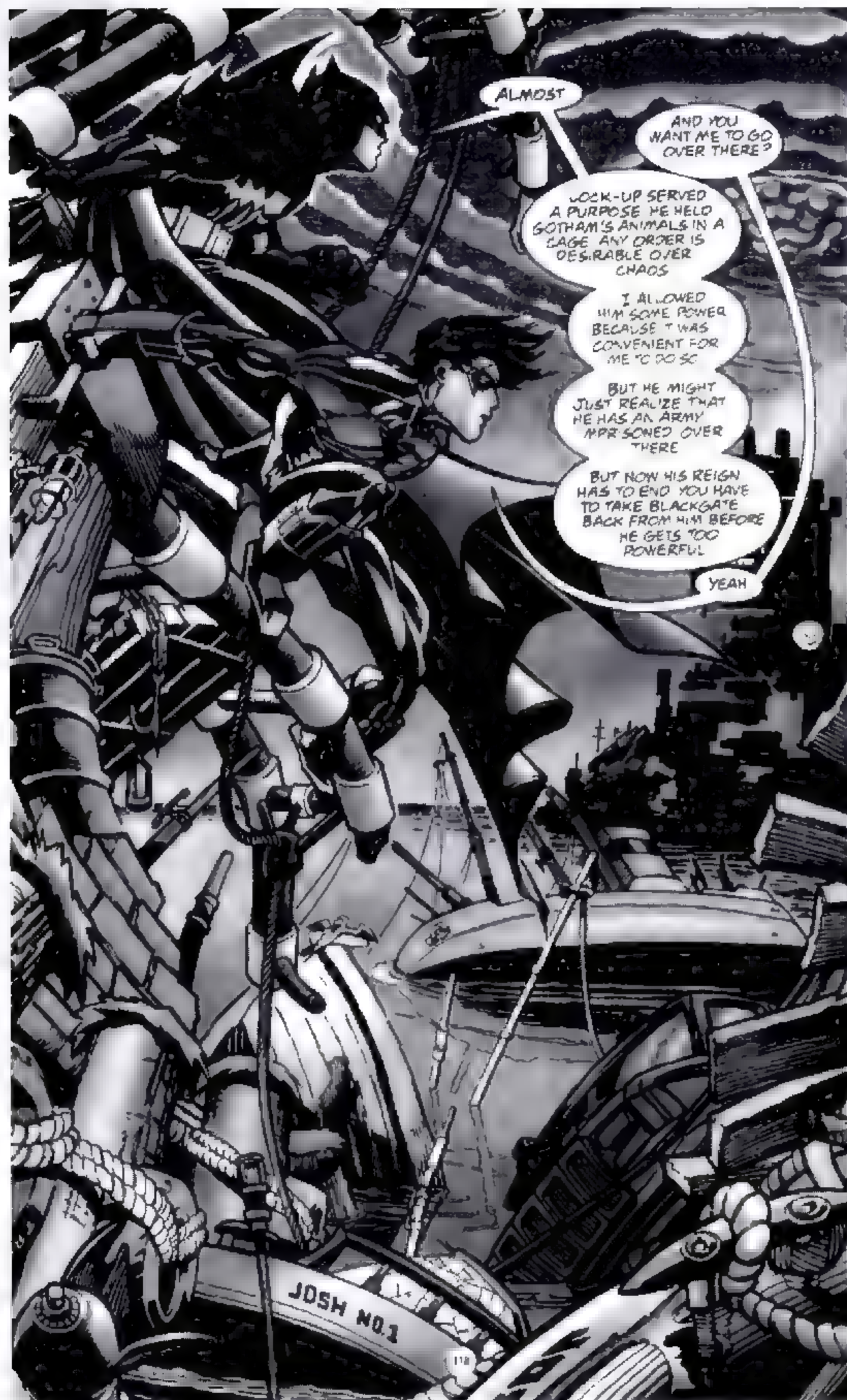
Writers in this school figure out the entire back history of their chosen creation, knowing full well that most of these details will never appear as part of a story. They use these self-generated backstories to inform their view of the characters when trying to decide what they’ll do in any given situation. These writers feel that this helps the fictional folk “live” in their minds.

It all seems too Freudian to me. Stories are rarely about where your character’s *been*. They’re about where the character is *going*. Tell a person a story and they’ll never ask, “What happened *before* that?” They will invariably want

to know what’s going to happen *next*. (Except for my wife, who will stop even the most suspenseful narrative to ask if the principle person in the story is married. Go figure.)

This is not to say that you just leap into a story without considering your character’s past, or mental and emotional make-up. But if you firmly nail down *everything* in the past, then you’re likely to box yourself into a corner character-wise in later stories. You may come up with a great scenario and have to kill it because it violates the profile you’ve established in your head: “Cheesehead is allergic to shellfish, so he can never announce his love for Crustacean Lass.”

Also, making your characters’ past and present as pat as that doesn’t allow them to evolve. No one remains the same throughout their life. I was annoying as a child, a moron when I was twenty, and clueless at thirty. I think I’ve wised-up some, but I’m not so sure my elderly self won’t cringe at remembering my current self.



When I took over DC's *Nightwing* at very short notice, I had only the vaguest inkling of what he was like personality-wise. I knew I *didn't* want him to be Batman Light, but not much beyond that. I decided he would be less formal than Batman in his manner and speech. He would be more likely to crack wise, but I'd veer away from the Spider-Man one-liners. I began the series with a continuation of his long-established feelings of resentment toward Batman. He'd been treated over the years much like Francis on *Malcolm in the Middle*. He had issues.

Early in the first year of the book I realized he'd have to get over this whole resentment thing. So I evolved it from a negative personal animosity toward Batman into a

positive proprietary feeling toward Bludhaven, his adopted hometown. The childish "poor me" attitude toward Bruce Wayne was tiresome. Being strongly protective of Bludhaven made him heroic. So, by the time Batman visited in the book by the end of the first year I had a stronger, more rounded character. The tension between them grew from more than just a former prodigy showing the master he'd graduated. It was enhanced by Dick Grayson having found his place in the world, finally and fiercely protecting it from interference by his former mentor. It served character as well as story. Nightwing was able to show-up Batman in a few scenes because of his understanding of the challenges Bludhaven presented that were different than Gotham. This raised his coolness factor. Batman's coolness factor was undiminished because of the way he handled the situation.

The arc ended with a renewed bond between these two classic characters, and an evolution in Dick Grayson's personality. If I had stuck with my original premise for the lead character not only would he have continued to sound like an unpleasant whiner, but the story I just described would have been flat and without resonance.

There's another approach to story and character that's even more restrictive. In this method you pick a classic model for your cast of characters (Hero, Jester, Seer, Monster, Dental hygienist.). The characters then fulfill this role throughout the run of your stories without variation.

This is supposed to allow your stories to appeal to the basics of storytelling that were laid out by prehistoric raconteurs who'd tell stories around the campfire. They are as pre-programmed as chess pieces. People who follow this model for storytelling read a lot of

Joseph Campbell. Unless you want to write comic book stories that only Bill Moyers will like, I suggest you avoid this path. Just make stuff up, and don't worry whether it would have passed muster to a crowd of our ancestors sitting around skinning mammoths, or their descendants listening to NPR on the way to pick up the kids from Tai Chi class.

In Part Three—will there be a Part Three?
I'll have to see how I evolve.

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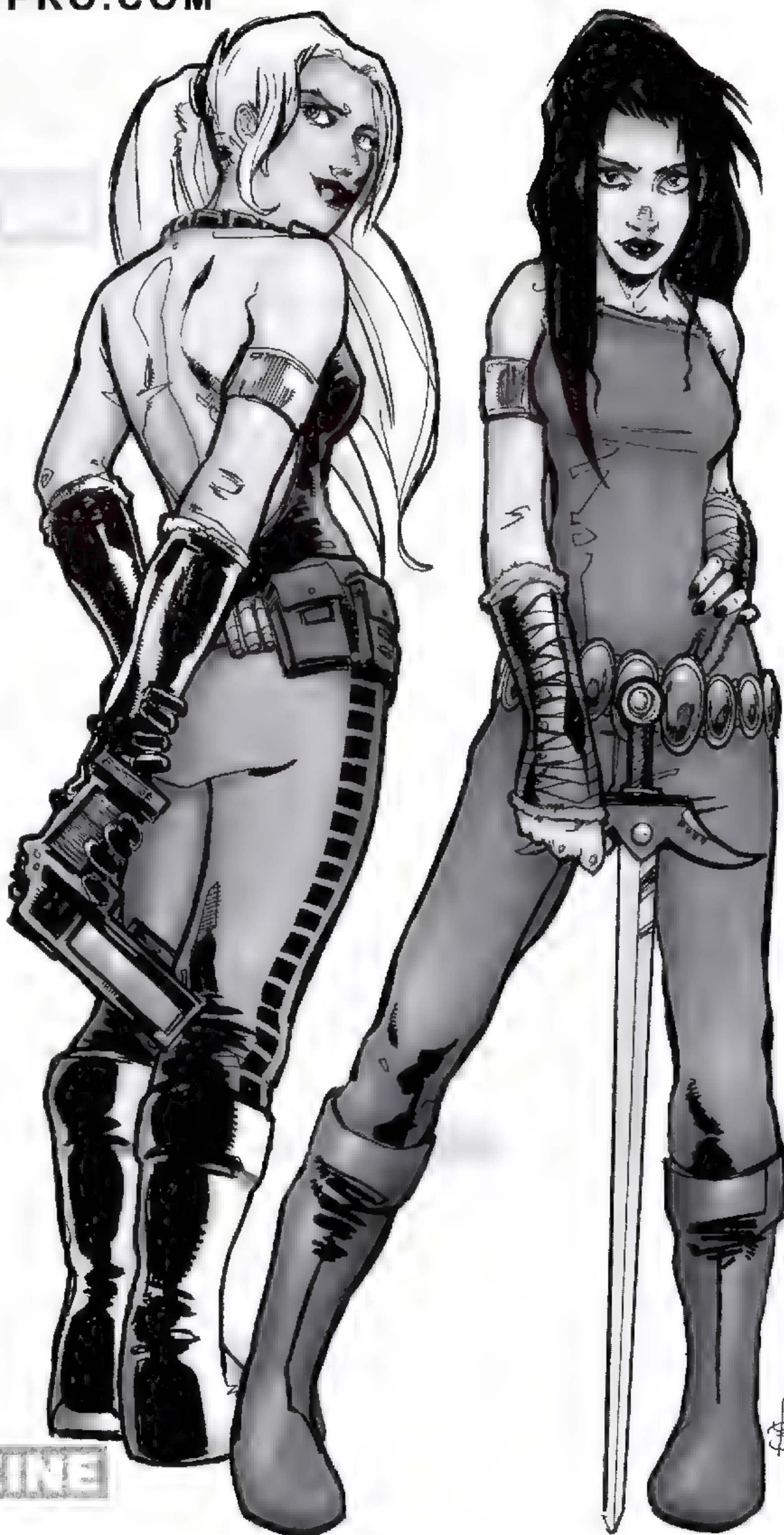
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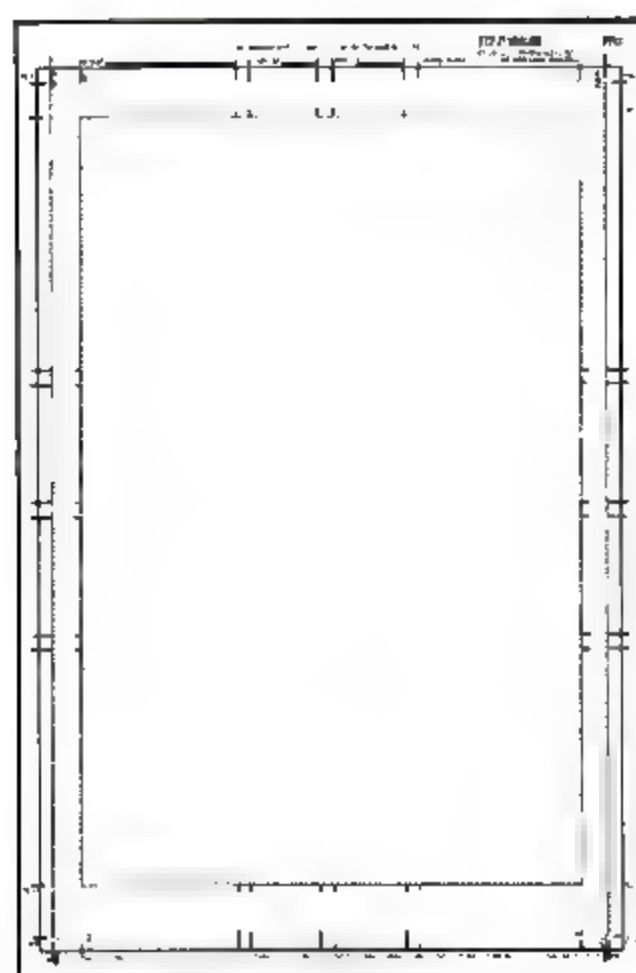
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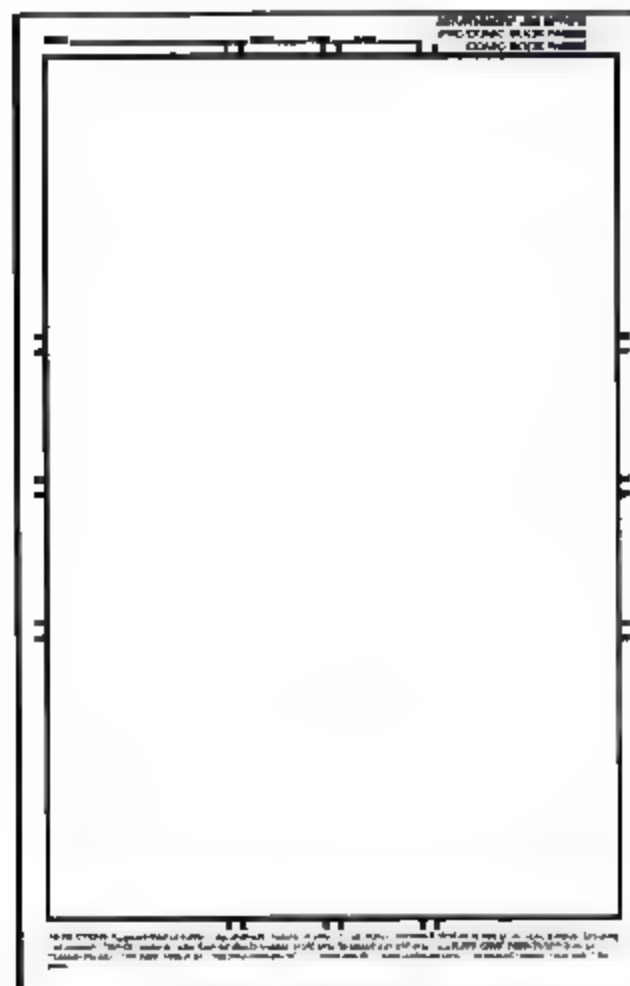
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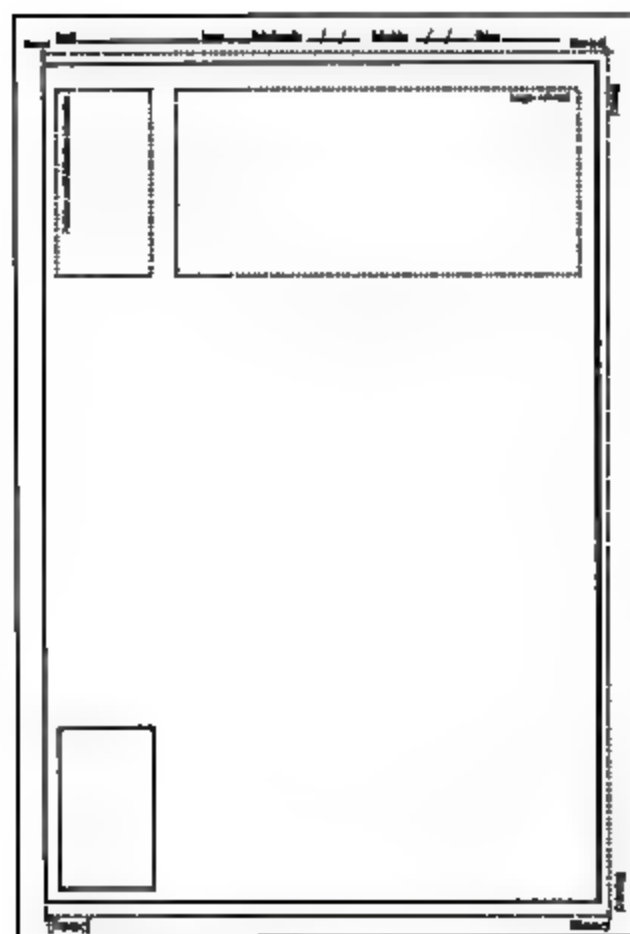
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Traditional Format Art Boards



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This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

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PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed board like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

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COMIC BOOK BOARDS

(Traditional Format)

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Just take two comic book boards and then butt the sides together, apply tape down the back of those boards and then the artist is ready to illustrate a double-page drawing. Fast and easy with no cutting.

Use pencil, ink (brush), marker, wash.

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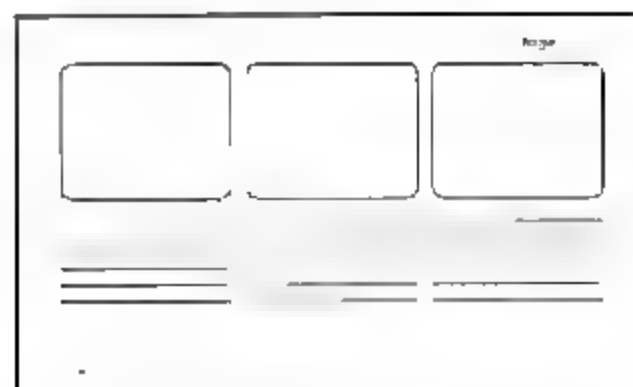


BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance. The Blue Line Sampler includes 4 Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue of course! That's 25 pages of five different Blue Line products. Check out all Blue Line and Blue Line Pro products in one fell swoop!

- ITEM# BL1040 **SRP \$13.95**

25 pages of 8 different Blue Line products



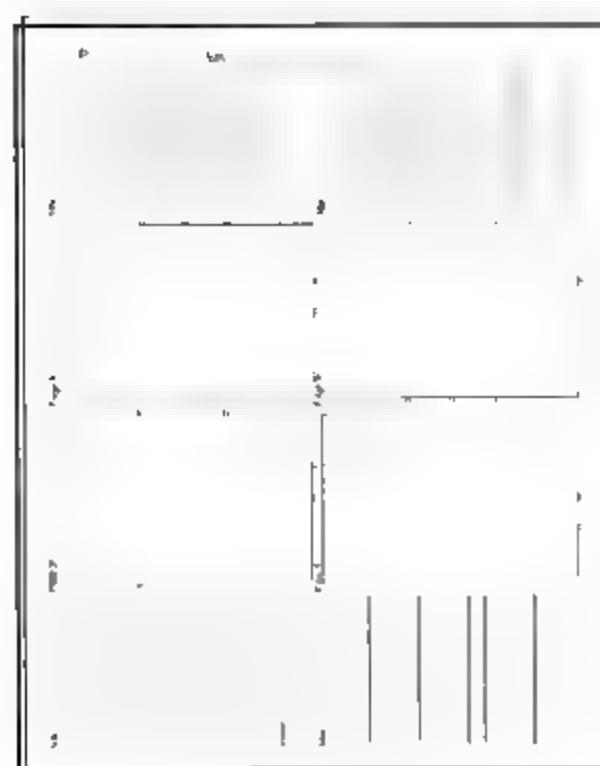
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Animators and Storyboard artists: Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storyboarding.

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100 sheets of 60 lb 8 1/2 x 14 pages with 3 panels padded with colored cover



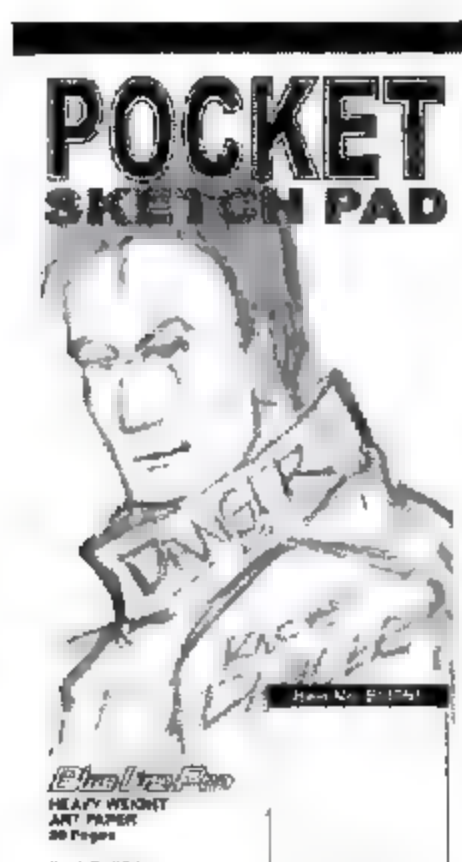
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Comic Book Layout Pages uses premium bond paper and printed in non-photo blue. Of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

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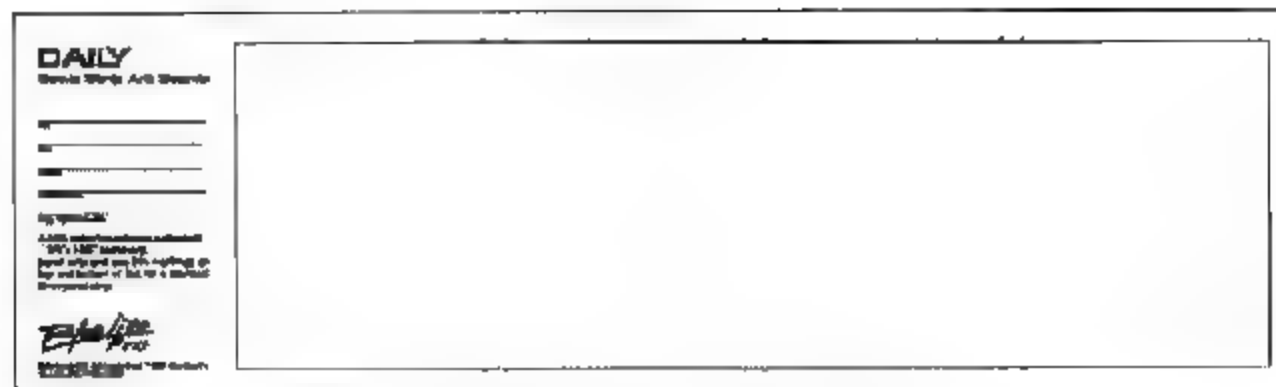


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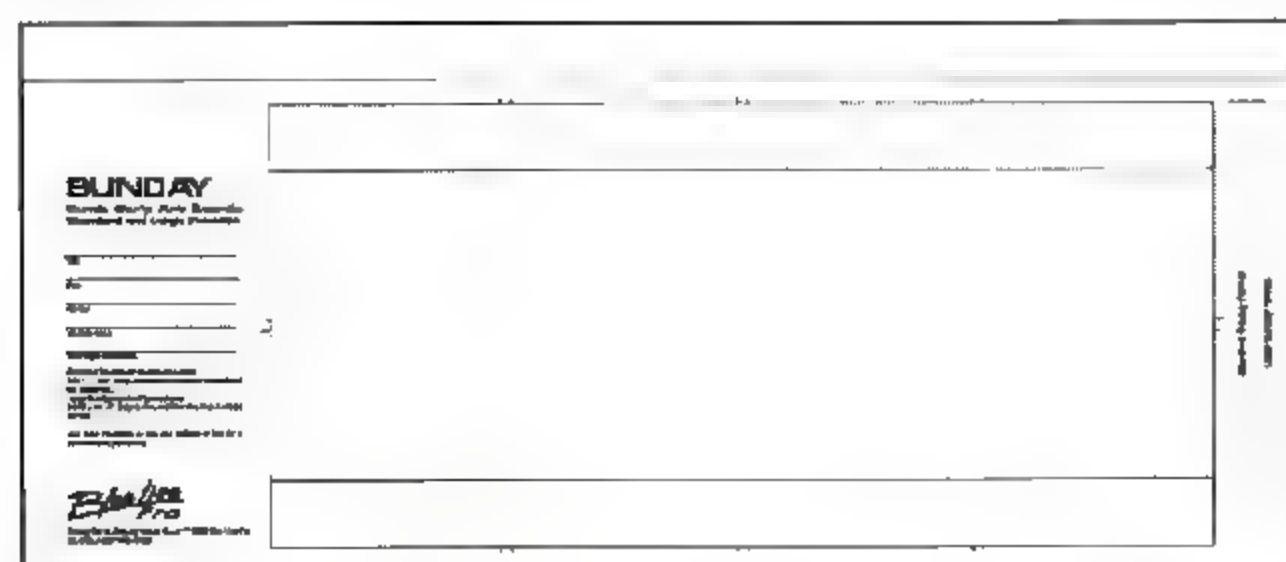


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Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes: the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usually have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips

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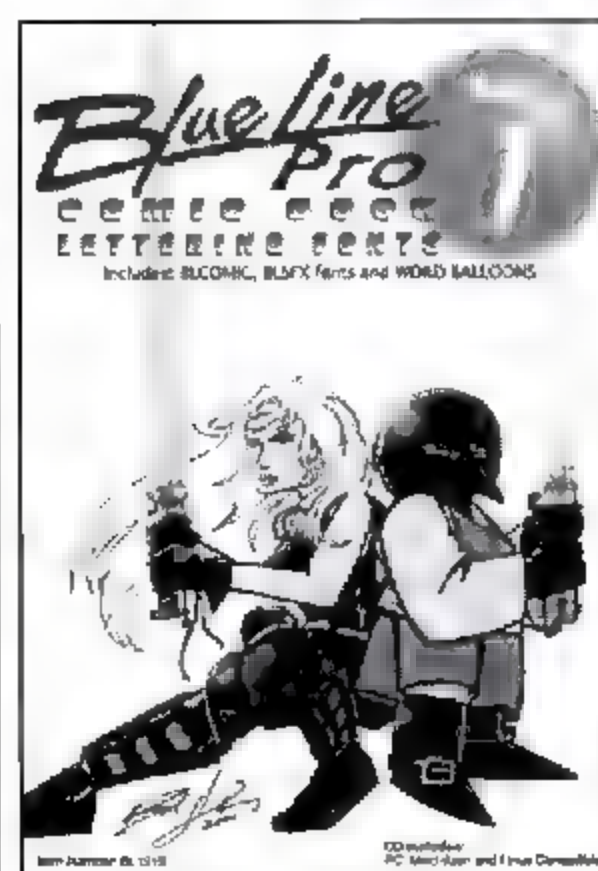
CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient, quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And, it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc., or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

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25 art pages printed in non-photo blue/ bagged.

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ABCDEF GHIJKLMNOPQRSTUVWXYZ
1234567890

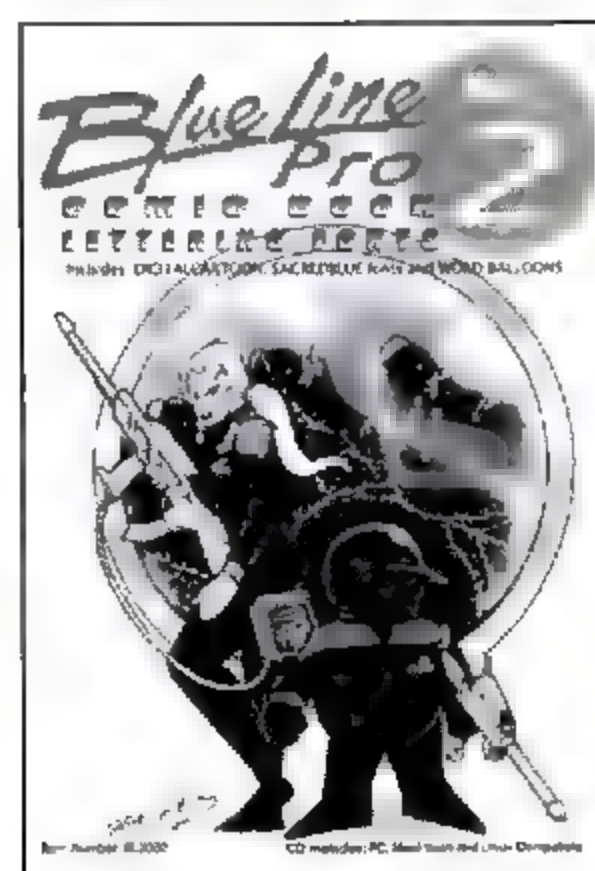
ABCDEF GHIJKLMNOPQRSTUVWXYZ
1234567890

BLCOMIC font is formatted for Macintosh and PC Compatibles in a TrueType format. BLSFX is a special effects font with pre-created sound effects that are ready for you to drop into place.

Also included is user configurable word balloons in eps format.

Blue Line Pro's Comic Book Font Vol. 1

- ITEM# BL1019 - SRP \$19.95



DIGITALCARTOON-Regular
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

DIGITALCARTOON-Italic
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

DIGITALCARTOON-Italic Bold
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

DIGITALCARTOON-Bold
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

SACREDBLUE-Regular
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

SACREDBLUE-Italic
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

SACREDBLUE-Italic Bold
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

SACREDBLUE-Bold
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

SACREDBLUE-Bold Italic
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

SACREDBLUE-Bold Italic
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

SACREDBLUE-Bold Italic
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0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

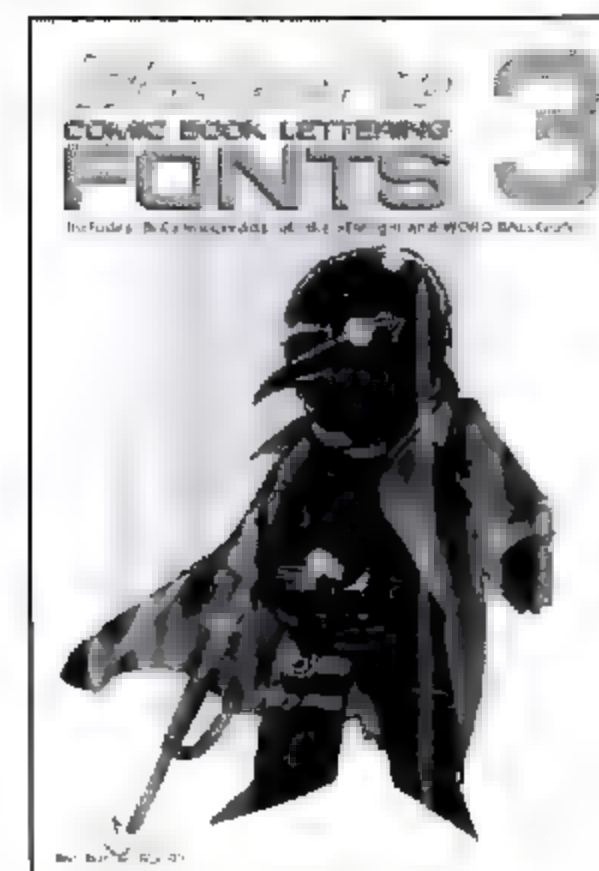
SACREDBLUE-Bold Italic
ABCDEF GHIJKLMNOPQRSTUVWXYZ
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SACREDBLUE-Bold Italic
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0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~

SACREDBLUE-Bold Italic
ABCDEF GHIJKLMNOPQRSTUVWXYZ
0123456789!@#%&'()*+,-./:;=<,>[\] ^ _ ` { | } ~



BLCOMICCREDITS-Regular
ABCDEF GHIJKLMNOPQRSTUVWXYZ
1234567890

BLCOMICCREDITS-Italic
ABCDEF GHIJKLMNOPQRSTUVWXYZ
1234567890

BLCOMICCREDITS-Italic Bold
ABCDEF GHIJKLMNOPQRSTUVWXYZ
1234567890

BLCOMICCREDITS-Bold
ABCDEF GHIJKLMNOPQRSTUVWXYZ
1234567890

BLCOMICCREDITS-Bold Italic
ABCDEF GHIJKLMNOPQRSTUVWXYZ
1234567890

BLCOMICCREDITS-Bold Italic
ABCDEF GHIJKLMNOPQRSTUVWXYZ
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1234567890

BLCOMICCREDITS-Bold Italic
ABCDEF GHIJKLMNOPQRSTUVWXYZ
1234567890

FREE Lettering Balloons
with each set!

BLDIGITALCARTOON and BLSACREDBLUE fonts are formatted for Macintosh and PC Compatibles in a TrueType format. Also included is user configurable word balloons in eps format.

Blue Line Pro Comic Book Fonts Vol 2

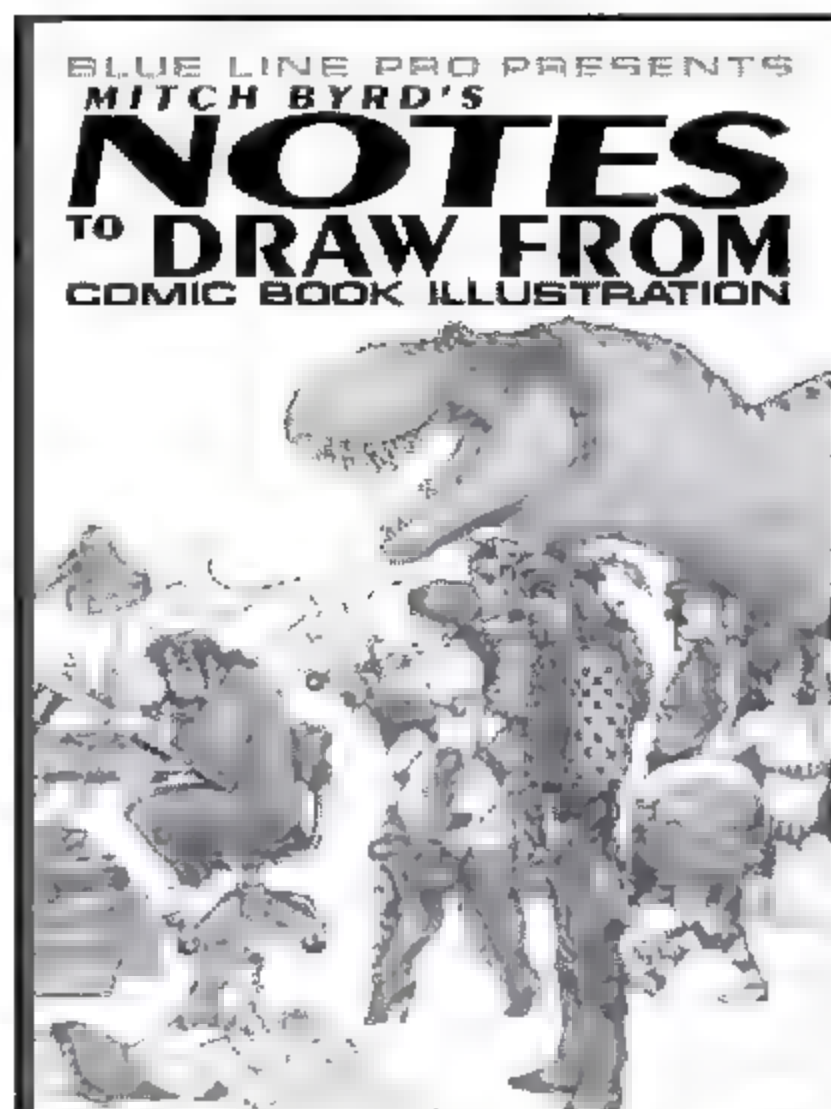
- ITEM# BL2002 - SRP \$19.95

BLCOMICCREDITS and BLINKERDELIGHT fonts are formatted for Macintosh and PC Compatibles in a TrueType format. Also included is user configurable word balloons in eps format.

Blue Line Pro Comic Book Fonts Vol 3

- ITEM# BL2003 - SRP \$19.95

BLUE LINE PRO'S "HOW TO" BOOK SERIES



NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

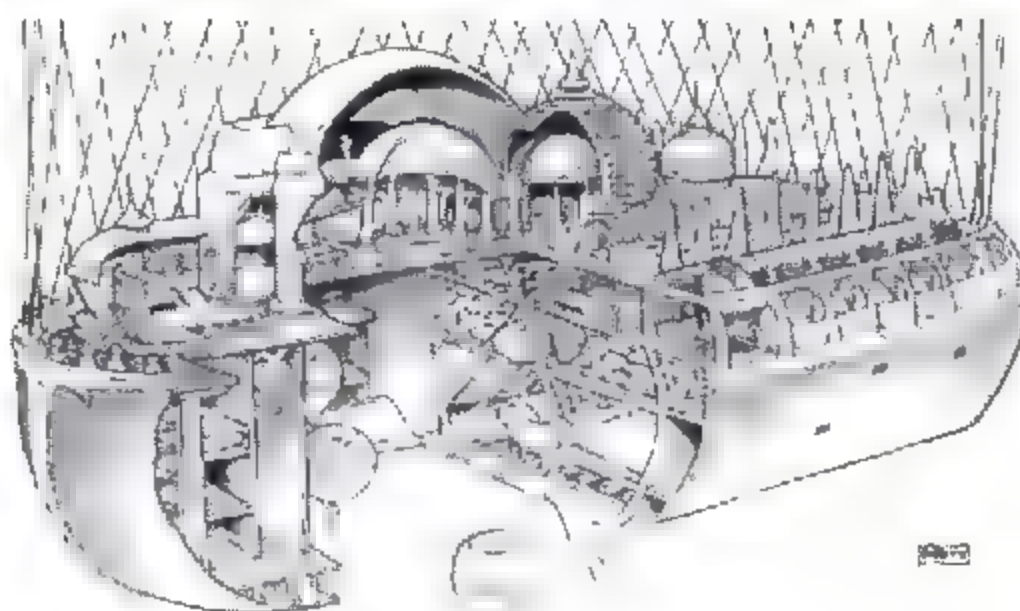
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. **NOTES TO DRAW FROM: COMIC BOOK ILLUSTRATION** inspired by Byrd's years of professional work and columns in *Sketch Magazine*, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complimenting step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg. full color

SRP \$15.95

ITEM# BL3010



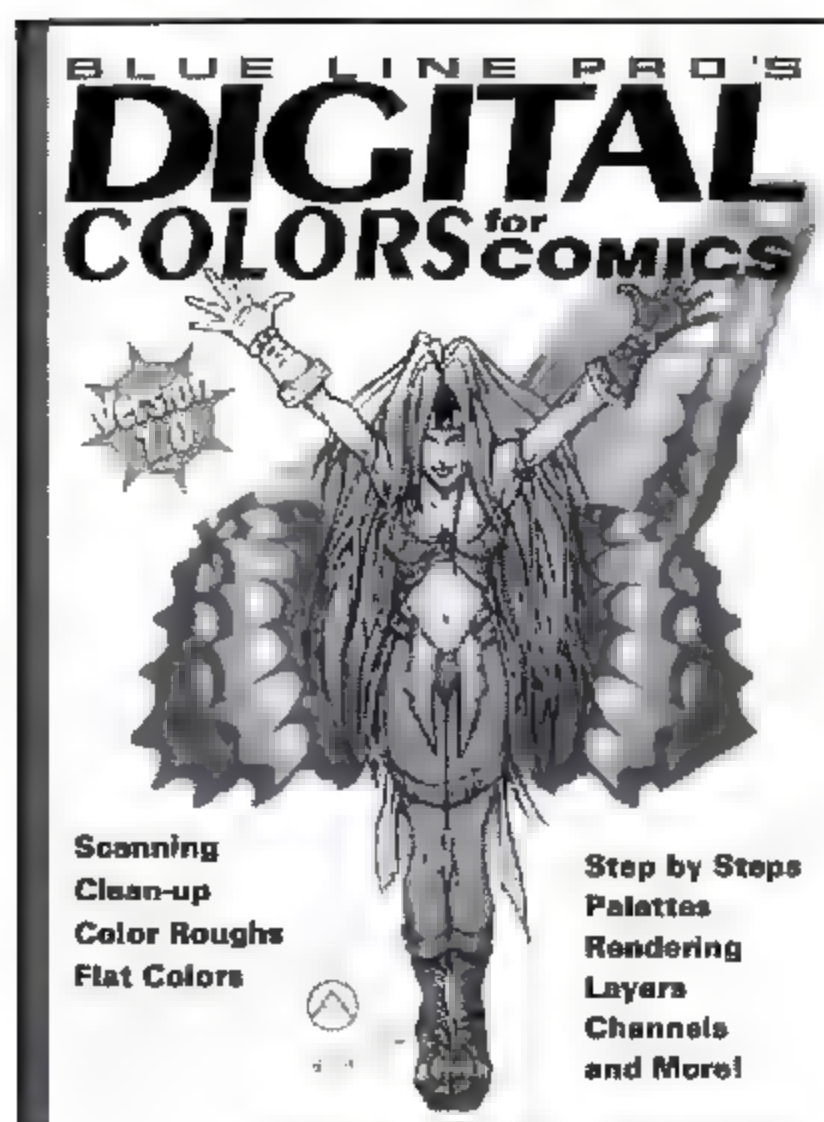
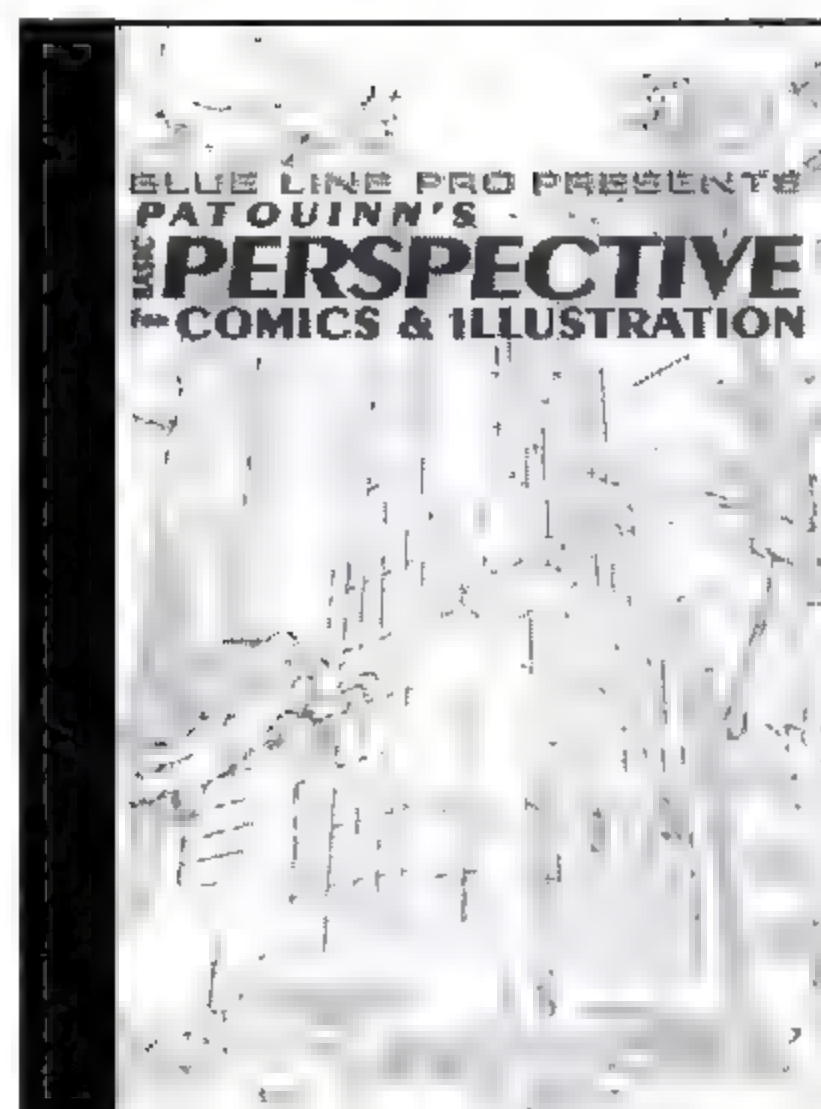
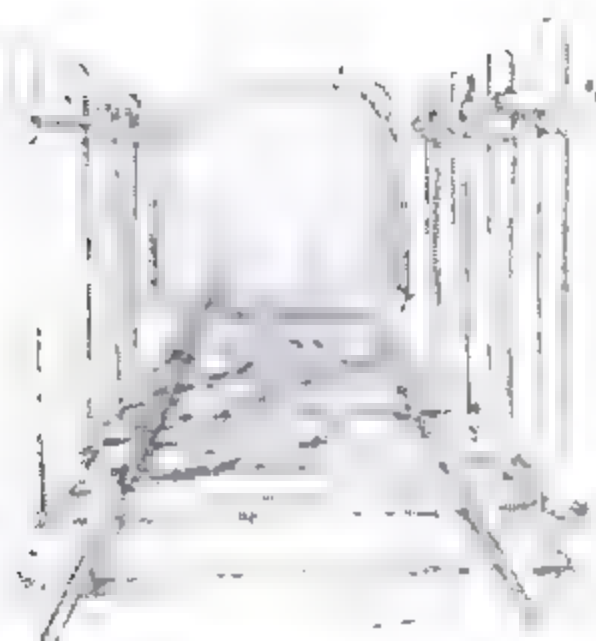
Basic PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface, **Basic Perspective For Comics**.

With this handbook, the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.

ITEM# BL3020 48 pg. full color / SRP \$12.95



DIGITAL COLORS FOR COMICS

By Aaron Hübrich

Blue Line Pro presents the first in a series of Blue Line Pro "how to" manual books with everything you would ever need to know about digital coloring, and then some. With 48 square bound full color pages, digital colorist and *Sketch* columnist Aaron Hübrich walks us through the process of digitally coloring from start to finish, providing extensive commentaries and broken down step by steps. In addition, Aaron shows that there is more than one way to color a cat by demonstrating alternative pathways for the same effects. Full Color 8x10 48pg.

SRP \$9.95

ITEM# BL3001

DIGITAL COLORS FOR COMICS plus CD.

This special edition includes several **extra** features on one easy to use CD. Includes ready-to-color high resolution line art that corresponds with the lessons taught in the book, exclusive links to the internet for additional information and updates, and much, much more. CD comes sealed on inside back cover. Compatible with PC and Mac.

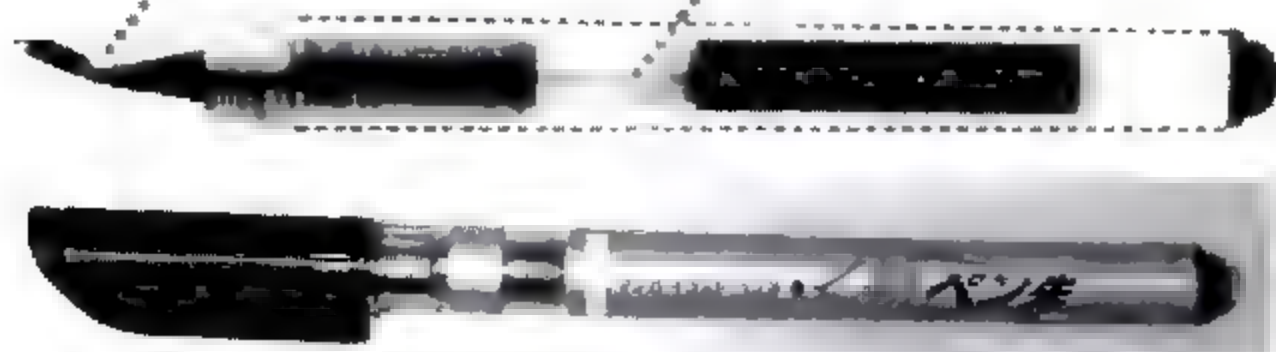
Full Color 8x10 48pg. with CD.

SRP \$15.95

ITEM# BL3001CD

SMOOTH NIB,
SUPERIOR INK FLOW

CARTRIDGE FILLING SYSTEM

**TACHIKAWA
NEW MANGA PEN**

All the way from Japan the Manga Fountain Pen from Tachikawa is an incredible new art pen that will revolutionize inking as we know it! The fountain pen quality makes this a precision instrument featuring a chromium-plated stainless steel 0.2mm nib making it impervious to rust or corrosion. In addition the waterproof black ink is fed through a sophisticated cartridge filler system that resists the usual cartridge based problem of ink flow and skipping (dry start when the pen touches paper). This pen is the superior choice for the discriminating manga or comic artist. The key is in the simple and elegant design.

-ARIC-302834 \$4.95

**TACHIKAWA NEW MANGA PEN
CARTRIDGE REFILLS**

(2 pack)

-ARIC-NC20B \$2.95

**SKETCH BOOK SERIES**

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

SKETCH BOOK**REGULAR (8 1/2" x 11")**

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends.

Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg. Hard cover book. **SRP \$24.95****SKETCH BOOK****TRADITIONAL (11" x 17")**

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg. Hard cover book **SRP \$27.95****PENCILER AND INKER STARTING SET**

With everything you need to get starting pencilling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure beat to help your dream become reality. Set contains: 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5 protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055

SRP \$38.95

**CREATE YOUR OWN COMIC BOOK!**

Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic!

It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

- ITEM# BL1002

SRP \$21.95

Box Set. 37 art pages / 24 page b&w instructional comic book / full color die cut box / shrink wrapped.





INDIA INK

• **Higgins Black India Ink**
A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.
AR-4415 Black Ink (Higgins) 1oz \$3.00

• **AR-EF44011 Black Magic Ink (Higgins, 1oz \$3.50)**
Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing, and non-clogging. Great for use on tracing vellum and other film surfaces.



• **Pelikan Drawing Ink**
One of the finest drawing ink available, Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.
- **AR-PE211862 Black India Ink (Pelikan) 1oz \$4.75**
- **AR-PE211169 Black India Ink (Pelikan) 8oz \$18.75**

• **KOH-I-NOOR RAPIDOGRAPH INK**
Rapidograph Ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.
- **AR-3084-FI Koh-I-Noor Ink \$3.95**



• **WHITE OUT**
FW Acrylic Artist Water-proof White Ink.
Great for use with technical pens, brushes, and dip pens.
- **AR-FW-O11 FW White Acrylic Artist Ink \$5.00**



BRUSHES

• **Winsor/Newton Series 7**
Made with Kolinsky sable with traditional black handle. Great brush.
- **AR-5007001 Winsor/Newton Series 7 Size #1 \$18.95**
- **AR-5007002 Winsor/Newton Series 7 Size #2 \$22.95**
- **AR-5007003 Winsor/Newton Series 7 Size #3 \$36.75**
Round Brushes
Made with natural Sable with excellent edges and points for precise strokes.
- **AR-NB-38-0 Round Brush Size #0 \$3.00**
- **AR-NB-38-1 Round Brush Size #1 \$3.25**
- **AR-NB-38-2 Round Brush Size #2 \$3.95**
- **AR-050009016 Round Brush Size #3 \$3.95**



RAPHAEL KOLINSKY FULL RIGGER BRUSH (SERIES 8826)

Kolinsky full bellied rigger brushes are great for line work and lettering.
- **AR-SAV25-8826-02 Raphael Size 02 \$17.95**
- **AR-SAV25-8826-04 Raphael Size 04 \$19.95**
- **AR-SAV25-8826-06 Raphael Size 06 \$22.95**
- **AR-SAV25-8826-08 Raphael Size 08 \$35.95**
- **AR-SAV25-8826-10 Raphael Size 10 \$56.95**

RAPHAEL RED SABLE ROUND (SERIES 8424)

Kolinsky red-sable round brushes have a fine point and full belly that are great for long thin lines.
- **AR-SAV25-8424-3/0 Size 3/0 \$7.95**
- **AR-SAV25-8424-2/0 Size 2/0 \$8.50**
- **AR-SAV25-8424-0 Size 0 \$8.95**
- **AR-SAV25-8424-01 Size 01 \$9.95**
- **AR-SAV25-8424-02 Size 02 \$10.95**
- **AR-SAV25-8424-03 Size 03 \$11.95**
- **AR-SAV25-8424-04 Size 04 \$15.95**
- **AR-SAV25-8424-05 Size 05 \$19.95**
- **AR-SAV25-8424-06 Size 06 \$24.95**
- **AR-SAV25-8424-07 Size 07 \$27.95**
- **AR-SAV25-8424-08 Size 08 \$29.95**
- **AR-SAV25-8424-09 Size 09 \$33.95**
- **AR-SAV25-8424-10 Size 10 \$44.95**
- **AR-SAV25-8424-12 Size 12 \$64.95**

RAPHAEL PURE KOLINSKY ROUNDS (SERIES 8404)

Pure Kolinsky round brushes are the Raphael's Flagship brushes. With a fine point and full belly this brush will hold a high paint load. These brushes have an orange tip handle. Recommended by Tom Lynch.
- **AR-SAV25-8404-6/0 Size 6/0 \$15.95**
- **AR-SAV25-8404-5/0 Size 5/0 \$15.95**
- **AR-SAV25-8404-4/0 Size 4/0 \$15.95**
- **AR-SAV25-8404-3/0 Size 3/0 \$15.95**
- **AR-SAV25-8404-2/0 Size 2/0 \$16.95**
- **AR-SAV25-8404-0 Size 0 \$17.95**
- **AR-SAV25-8404-01 Size 01 \$20.95**
- **AR-SAV25-8404-02 Size 02 \$24.95**
- **AR-SAV25-8404-03 Size 03 \$30.95**
- **AR-SAV25-8404-04 Size 04 \$37.95**
- **AR-SAV25-8404-05 Size 05 \$54.95**
- **AR-SAV25-8404-06 Size 06 \$68.95**

RAPHAEL KAERELL ROUNDS (SERIES 8394)

Synthetic Kaerell fine tip water media brushes have a soft, fine natural hair feel yet are more economically priced.
- **AR-SAV25-8394-3/0 Size 3/0 \$5.95**
- **AR-SAV25-8394-2/0 Size 2/0 \$6.50**
- **AR-SAV25-8394-0 Size 0 \$6.95**
- **AR-SAV25-8394-01 Size 01 \$6.95**
- **AR-SAV25-8394-02 Size 02 \$6.95**
- **AR-SAV25-8394-03 Size 03 \$7.95**
- **AR-SAV25-8394-04 Size 04 \$8.50**
- **AR-SAV25-8394-05 Size 05 \$9.95**
- **AR-SAV25-8394-06 Size 06 \$9.95**
- **AR-SAV25-8394-07 Size 07 \$12.95**
- **AR-SAV25-8394-08 Size 08 \$13.95**
- **AR-SAV25-8394-10 Size 10 \$14.95**
- **AR-SAV25-8394-12 Size 12 \$19.95**

RAPHAEL PEN HOLDERS

Raphael's universal penholders will hold all nibs. The r contour tapered handles are comfortable to hold and elegant to look at. Available in a variety of woods. Synthetic Kaerell fine tip water media brushes have a soft, fine natural hair feel, yet are more economically priced.

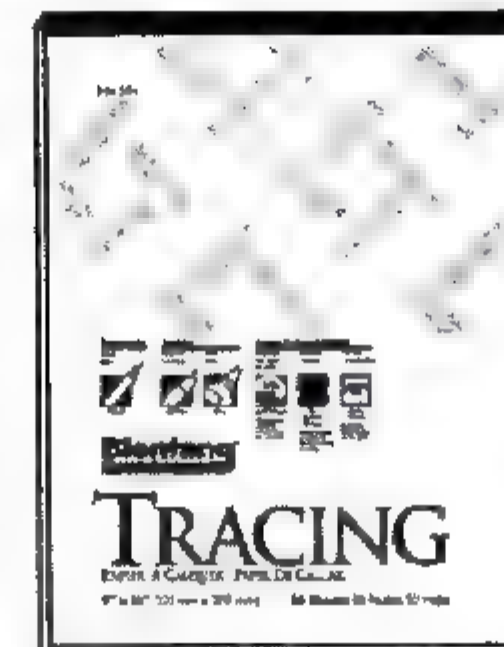


AR-SAV23-3305 Black Lacquer \$8.95

AR-SAV23-3300 Natural Wood \$8.95

AR-SAV23-3315 Stained Wood \$5.95

AR-SAV23-7002BL Student Pen Holder Blue \$3.95
AR-SAV23-7002GR Student Pen Holder Green \$3.95
AR-SAV23-7002NA Student Pen Holder Natural \$3.95
AR-SAV23-7002RD Student Pen Holder - Red \$3.95



Tracing Paper

The 504 Tracing Paper has excellent transparency and tooth. It is used for rough sketches and overlays. Fine surface is ideal for pencil markers and inks.

AR-HUN-243-123 (9"x12") 50 Sheets \$4.95
AR-HUN-243-131 (11"x14") 50 Sheets \$6.95
AR-HUN-243-143 (14"x17") 50 Sheets \$9.95
AR-HUN-243-163 (19"x24") 50 Sheets \$17.95



FABER-CASTELL 4 PEN SET
Set includes 4 nibs S, F, M and brush.
AR-FC187100 SRP \$9.00

PENCILS & QUILL PENS

• **Non-Photo Blue Pencil**
Makes marks not appear when artwork is reproduced. Very useful.
- **AR-761-5 Non-photo Blue Pencil \$6.00**
• **Quill Inking Pen**
Quill Pens offers super fine flexible point.
- **AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25**
- **AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$13.95**



ERASERS

• **Kneaded Eraser**
Gray soft bendable eraser used for pencil and charcoal.
- **AR-1224 Kneaded Rubber Eraser Large \$1.15**



• **Eraser Pencils**
Peel off wrap ideal for detail erasing.
- **AR-400 Eraser Pencils \$1.15**
• **Erasing Shield**
Meta shield with different sizes and shapes.
- **AR-FT-5370 Erasing Shield \$1.10**

PENCIL SHARPENER

Canister Sharpener offers metal blades with high impact plastic container.
- **AR-MR906 Canister Sharpener \$3.95**

ALVIN PENSTIX

Graphic waterproof drawing pen offering India Ink density. Black permanent drawing ink.
- **AR-4013-EEF 0.3mm \$1.55**
- **AR-4017-F 0.7mm \$1.55**
- **AR-4015-EF 0.5mm \$1.55**
• **Penstix Set**
Includes all 3 Pentrix Sizes.
- **AR-4033 3mm, 7mm, 5mm \$4.45**

SAKURA PIGMA BRUSH

Archival performance with flexible brush style nib. Very fine lines or broad strokes. Water/chem. proof + fade resistant.
- **AR-XSDK BR-49 Black \$3.00**
• **Sakura Pigma Micron**
Available in six point sizes. Waterproof, chemical proof and fade resistant and will not smear or feather when dry.
- **AR-XSK005-49 20mm black \$2.95**
- **AR-XSK01-49 25mm black \$2.95**
- **AR-XSK02-49 30mm black \$2.95**
- **AR-XSK03-49 35mm black \$2.95**
- **AR-XSK05-49 45mm black \$2.95**
- **AR-XSK08-49 50mm black \$2.95**
- **AR-30061 3-pk 25 35 45 \$8.00**
- **AR-30062 All sizes, black \$16.00**

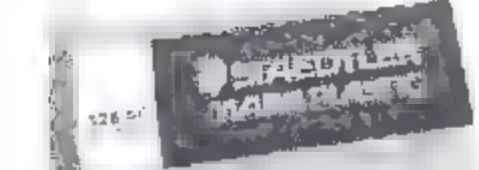


Magic-Rub Eraser

Eraser especially developed for sensitive surfaces. Will not mark or smudge.
- **AR-1954FC-1 Magic-Rub Eraser Large \$9.95**



• **Pentel Clic**
Pen style holder, retract as needed.
- **AR-ZE-21C Pentel Clic Eraser/Holder \$1.95**
- **AR-ZER-2 Pentel Refill Erasers \$1.75**



Mars Plastic Eraser
- **AR-STD526-50 \$1.00**

Penstix Drawing/Sketching Markers

Offers maximum India drawing ink like density. Black waterproof permanent ink.
- **AR-3013-EEF 0.3mm ExEx Fine \$1.55**
- **AR-3015-EF 0.5mm Ex Fine \$1.55**
- **AR-3017-F 0.7mm Fine \$1.55**
• **Pentrix Drawing/Sketching Marker Set**
Set of all 3 sizes.
- **AR-3033 Set of 3 3 5 7mm \$4.45**

ALVIN DRAWING PEN/MARKERS

• **Tech-Liner Super Point Drawing Pen/Markers**
Permanent waterproof ink that dries instantly. Nibs set in stainless steel sleeves for protection.
- **AR-TL01 0.1mm \$1.95**
- **AR-TL02 0.2mm \$1.95**
- **AR-TL03 0.3mm \$1.95**
- **AR-TL04 0.4mm \$1.95**
- **AR-TL05 0.5mm \$1.95**

Tech-Liner Super Point Drawing Pen/Markers Sets

- **AR-TLP5 set of 5 All above \$9.50**
- **AR-TLP3 set of 3 (1 3 5mm) \$5.75**

KOH-I-NOOR RAPIDOGRAPH PENS

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points (Tech Pens).
- **AR-3165-06/0 Size 6x0 (13mm) \$21.00**
- **AR-3165-04/0 Size 4x0 (18mm) \$21.00**
- **AR-3165-03/0 Size 3x0 (25mm) \$22.00**
- **AR-3165-02/0 Size 2x0 (3mm) \$22.00**
- **AR-3165-01/0 Size 1x0 (35mm) \$22.00**
- **AR-3165-01 Size #1 (5mm) \$22.00**
- **AR-3165-02 Size #2 (6mm) \$22.00**
- **AR-3165-03 Size #3 (8mm) \$22.00**
- **AR-3165-04 Size #4 (1mm) \$22.00**
- **AR-3165-06 Size #6 (14mm) \$22.00**
- **AR-3165-07 Size #7 (2mm) \$22.00**

MECHANICAL PENCIL

Berol Mechanical Pencil is precision made w/button lead release and light aluminum barrel

- Mechanical Pencil 2mm
AR-BP10C \$6.95
- 12-Pencil Leads- 2mm. HB
AR-BP2375-HB \$10.50
- 12-Pencil Leads- 2mm. 2H
AR-BP2375-2H \$10.50



- Sandpaper Pointer

Ideal for pointing pencils, leads, charcoal and crayons by hand

- AR-3435-1 Sandpaper Pointer \$ 95



- Blending Stumps

Soft paper felt with double pointed ends used for blending charcoal, pastels, etc. Use sandpaper to re-point

- AR-TB11-1 1/4" x 5 1/2" \$ 50
- AR-TB12-1 5/16" x 6" \$ 75
- AR-TB13-1 13/32" x 6" \$1 00
- AR-TB14-1 15/32" x 6" \$1 25
- AR-TB17-1 5/8" x 6" \$1 50

- Mechanical Pencil Sharpener

Provides professional point for standard leads

- AR-BP14C Pencil Sharpener (Mech. Pencil) \$10.75



- WORKABLE FIXAT.F (Krylon)

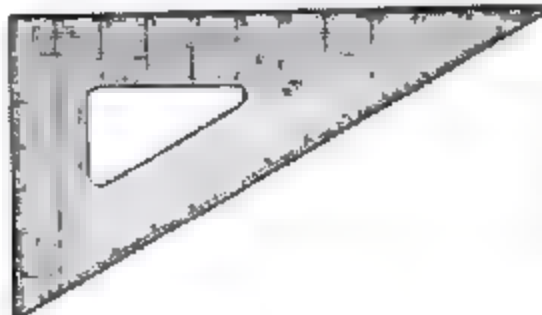
Provides lasting protection. Prevents smudging, dusting and wrinkling

- AR-KR1306 \$8.95

**T-SQUARES**

Plastic T-squares offering flexible plastic with both metric and standard measurements

- AR-HX02 Plastic 12" \$3.95
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95
- Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head
- AR-FR63-112 Alum 12" \$10.95
- AR-FR63-118 Alum 18" \$12.95
- AR-FR63-124 Alum 24" \$13.95

**TRIANGLES**

High quality triangles made of 080" acrylic. Raised inking edges. Great for Inkers

- 30" x 60" W Inking Edge
- AR-1204-60 Triangle 30"x60" 4 inch \$3.50
- AR-1206-60 Triangle 30"x60" 6 inch \$4.50
- AR-1208-60 Triangle 30"x60" 8 inch \$5.50
- AR-1210-60 Triangle 30"x60" 10 inch \$6.50
- AR-1212-60 Triangle 30"x60" 12 inch \$8.50
- AR-1214-60 Triangle 30"x60" 14 inch \$10.50

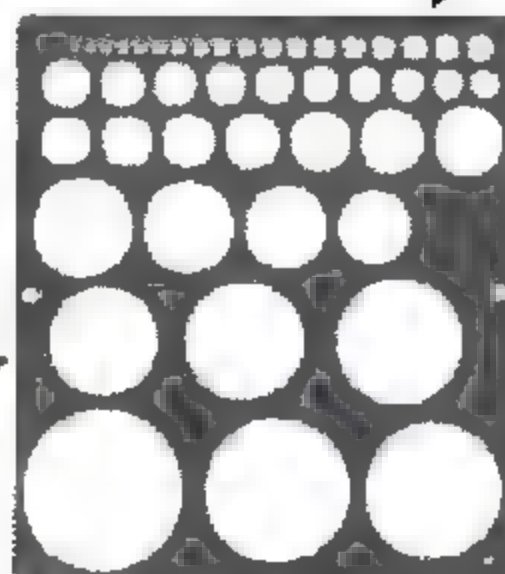
- 45" X 90" W Inking Edge

- AR-1204-45 Triangle 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle 45"x90" 10 inch \$9.50
- AR-1212-45 Triangle 45"x90" 12 inch \$13.50

COMPASS SET

Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener

- 8-piece Geometry Set
- AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass)
- AR-723405 \$7.95
- Basic Geometry Set
- 4-piece Geometry Set (Ruler, 12" protractor, 30/60 + 45/90 triangles)
- AR-FL03 \$5.95
- Basic Combination Compass
- 6-piece compass set, side-screw bow compass, knee joint compass, extension bar, spare leads, 2" divider point and a lead pointer
- AR-S61 Set \$15.95
- Compass Set
- 6-piece drawing set contains Small side screw compass, 5 1/2" self-centering knee joint compass/divider, extension bar, technical pen adapter, divider point and lead pointer



- ARHLX01330-01330 Set \$16.95

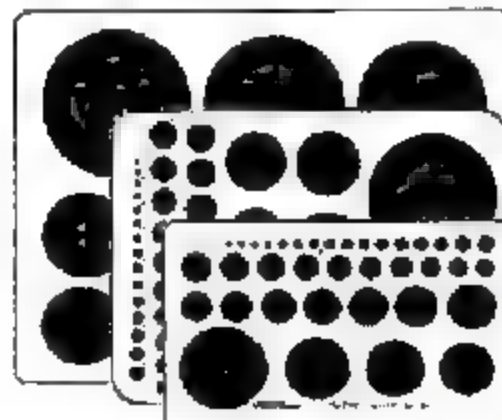
- CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

Circle Templates Metric and standard. Rulers for smear-free drawing (Great for Inkers)

- Large Circles
- AR-13001 \$7.95
- Extra Large Circles
- AR-13011 \$6.95



- French Curves (Inking Edge)
- AR-9000 Set \$6.95
- Ellipse Temps.
- AR-PK12691 \$12.00



- Circle Templates Set of 3

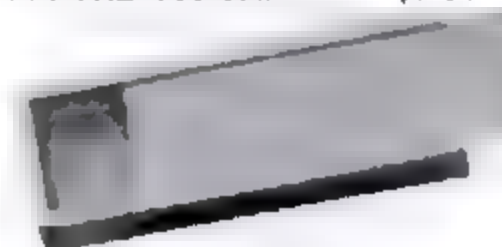
This set of 3 templates provides ninety-eight different circles and edge scales in 50th 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches.

- ITEM #AR-TD404 SRP \$17.95
- Ellipse Template
- AR-PK12691 \$12.00

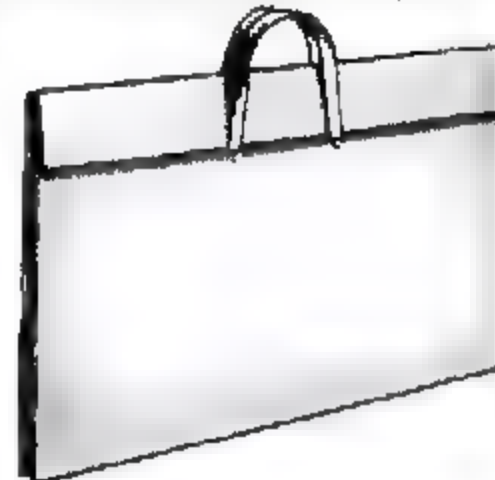
Brush Box

This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens

- AR-YK23000 SRP \$7.95

**RULERS**

- Stainless Steel Rulers offering flexible steel with non-skid cork backing
- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- Plastic Ruler 1 inch with 1/16" markings and metric markings.
- AR-C36 Ruler 12" (plastic ruler) \$1.25
- AR-18 Ruler 6" (plastic ruler) \$.50

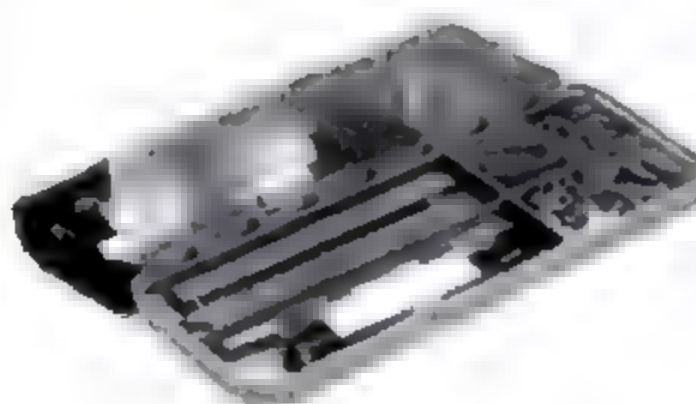


- POCKET PORTFOLIO

- AR-FL419WH Pocket Portfolio 14 x 20 \$10.50

STORAGE BOXES

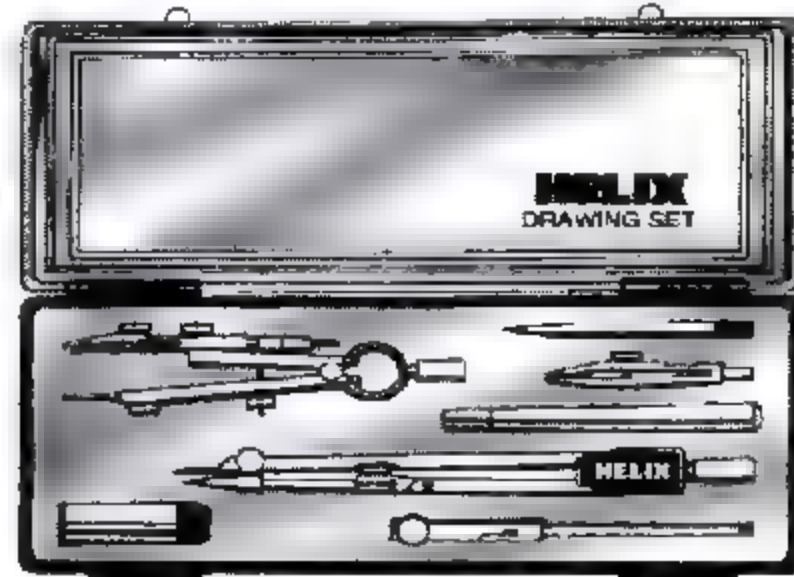
- Sketch Pac 2-sided safe storing box 12 3/8" x 4 1/4" x 1 1/4"
- AR-6880AB \$12.95



- One Tray Art Bins 13" x 7 1/4" x 5 1/4". Elevated tray for viewing of supplies in bottom bin. Tight Latch
- AR-6843AC black \$15.25



- 5" Bow Compass & Divider
- An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider
- AR-494 5" Bow Compass \$4.95



- SHARPIE MARKERS

Permanent markers with high intensity ink. Quick drying

- AR-SA37101 Ultra Fine Black \$1.30
- AR-SA35101 Ex-Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95

- METALLIC PENS

Offers high quality metallic ink. Great for autographs

- AR-SA46115 Gold Pen \$4.50
- AR-SA46120 Silver Pen \$4.50

- CHINA MARKING PENCILS

Offers moisture resistant, non-toxic, odor-free pigments. Self-sharpening. Offered as a dozen or singles

- AR-173T Dozen Black \$10.75

- AR-173T-1 Single Black \$.95
- AR-164T Dozen White \$10.75
- AR-164T-1 Single White \$.95



- DRAFTSMAN BRUSH

Removes shavings from paper. Cleaning without fear of smudging.

- Draftsman Brush (cleaning paper)
- AR-FT5391 \$6.00

XACTO KNIFE

Rubberized barrel. Rear release mechanism with safety cap

- Xacto Knife
- AR-XA3626 \$5.25
- Xacto Refill Blades #1
- AR-OLKB \$6.50



- Palette Tray

7" by 5" plastic tray works excellent for holding inks

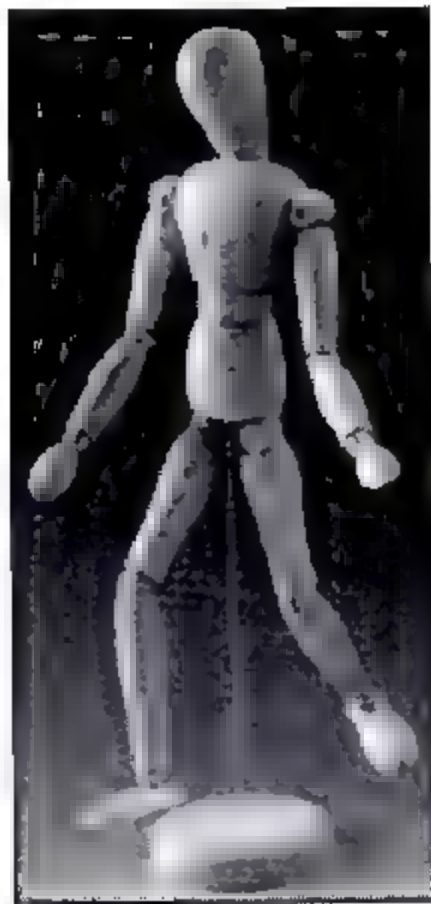
- AR-CW161 SRP \$1.95

**RUBBER CEMENT**

Contact adhesive for paste-up and other graphic art uses

- Rubber Cement 4oz
- AR-BT138 \$3.50
- Rubber Cement Quart
- AR-BT102 \$13.25
- Rubber Cement Thinner Pint
- AR-BT201 \$8.50
- Rubber Cement Pick-Up (eraser)
- AR-BT700 \$1.50





Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

-AR-CLY9037 6" Male

SRP \$12.95

-AR-CLY9036 6" Female

SRP \$12.95

-AR-CLY9020 12" Male

SRP \$19.95

-AR-CLY9019 12" Female

SRP \$19.95

-AR-CLY9042 20" Male

SRP \$29.95

• 12" Unisex Wooden Mannequin
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood, 12" in height.
-AR-CW201 12" Model SRP \$19.95



• Hand Mannequins

Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.

-AR-HM3 14" Male Hand

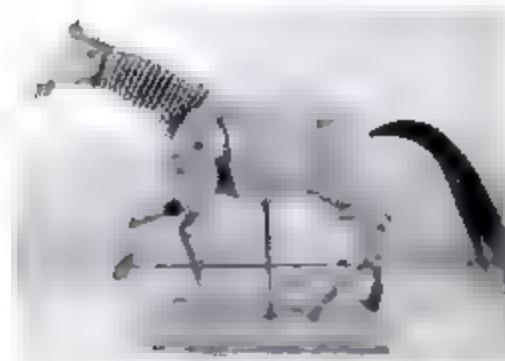
SRP \$49.95

-AR-HM4 12" Female Hand

SRP \$46.95

-AR-HM5 9" Child Hand

SRP \$42.95



• 12" Horse Wooden Mannequin

-AR033090410

SRP \$99.00



• 12" Lizard Wooden Mannequin

-AR056090440

SRP \$17.99



• PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" back superior quality rings (Does not snag pages). Includes 10 archival pages (#ZX).

-AR-S1-2171 17" x 14"

SRP \$68.95

-AR-S1-2241 24" x 18"

SRP \$110.50

Refill Pages for Presentation Case

-AR-ZX17 17" x 14" 10 pack

SRP \$23.95

-AR-ZX24 24" x 18" 10 pack

SRP \$45.95

• LIGHTWEIGHT SKETCH BOARDS

Made of strong, tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

-AR-SB1819 18 1/2" x 19 1/2"

SRP \$9.95

-AR-SB2326 23 1/2" x 28"

SRP \$12.95



• DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid-pvc, and legnen safe art sleeves. Archival Safe

-AR-IA1212 Artfolio Book 11 x 17 w/ 24 sheets SRP \$15.95

(Holds Blue Line Comic Book Art Boards)

-AR-IA1214 Artfolio book 14 x 17 w/ 24 sheets SRP \$25.95

(Holds most oversized art boards)

-AR-IA128 Artfolio book 8 1/2 x 11 w/ 24 sheets SRP \$7.50



ELECTRIC ERASER and REFILLS

• KOH-I-NOOR ELECTRIC ERASER

Designed to erase both lead and ink from paper and film. Features a heavy-duty, maintenance-free 115v motor, protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated No. 285 imbedded yellow strip eraser for film. Includes a No. 267 strip eraser.

-AR-2800E All purpose Electric System

SRP \$73.95

• CORDLESS/RECHARGEABLE ERASER

Contains a trouble-free motor that delivers up to 4,500 rpm, fully charged. Versatile, two-way operation - cordless or AC. Long-lasting rechargeable battery, break-resistant LEXAN case. Lightweight, portable recharging stand power pack plus a No. 287 vinyl strip eraser.

-AR-2850C Cordless Rechargeable

SRP \$96.95

• KOH-I-NOOR ERASER REFILLS

-AR-ER285 Yellow Imbedded, ink 10/box

SRP \$6.95

-AR-ER287 Soft Vinyl pencil 10/box

SRP \$5.95

• ALVIN ELECTRIC ERASER

Durable, high-quality UL listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy-duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to a low cool operation even under heaviest workloads.

-AR-EE1754 With slip-chuck

SRP \$85.00

• ERASER REFILLS

-AR-ER72 7" dark grey ink 1 doz

SRP \$6.95

-AR-ER73 7" white pencil 1 doz

SRP \$6.95

-AR-ER74 7" pink pencil 1 doz

SRP \$6.95

-AR-ER88 7" white vinyl ink/pencil 1 doz

SRP \$6.95



Satin-Glow Lightboxes

Great for transferring drawings onto art boards.

-AR-LB1218 12" x 18" \$205.00

-AR-LB1620 16" x 20" \$325.00

-AR-LB1824 18" x 24" \$465.00

ARCHIVE SAFE SUPPLIES for ORIGINAL ARTWORK

Blue Line Pro now carries B C E archive-safe supplies. When a portfolio or art sleeve isn't enough to protect your prints, posters, or original artwork, then try Protective Artwork Sheets. These sheets are made of rigid plastic mylar material. In addition, backing boards that easily slide into the slip of the sleeves are available. These sheets come in two different sizes (12 1/2" x 18 1/2" and 18" x 24") and are available in a multitude of quantities - a perfect fit for most Blue Line Pro comic boards. Be on the look out for more B C E supplies in the future from Blue Line Pro.

Mylar Sleeve		Backing Board	
(1) 12 1/2" x 18 1/2"		(1) 12 1/2" x 18 1/2"	
-AR-BCE70-1	\$4.95	-AR-BCE41-1	\$1.55
Mylar Sleeve		Backing Board (1)	
(1) 18" x 24"		17 1/2" x 23 1/2"	
-AR-BCE75-1	\$6.00	-AR-BCE42-1	\$2.75
Mylar Sleeves		Backing Board	
(10-pack) of 12 1/2" x 18 1/2"		(10-pack) of 12" x 18"	
-AR-BCE70-10	\$40.00	-AR-BCE41-10	\$12.40
Mylar Sleeves		Backing Board	
(10-pack) of 18" x 24"		(10-pack) of 17 1/2" x 23 1/2"	
-AR-BCE75-10	\$48.00	-AR-BCE42-10	\$19.50
Mylar Sleeves		Backing Board	
(25-pack) of 12 1/2" x 18 1/2"		(25-pack) of 12" x 18"	
-AR-BCE70-25	\$90.00	-AR-BCE41-25	\$28.00
Mylar Sleeves		Backing Board	
(25-pack) of 18" x 24"		(25-pack) of 17 1/2" x 23 1/2"	
-AR-BCE75-25	\$115.00	-AR-BCE42-25	\$45.50

COMIC BOOK ORIGINAL ART SLEEVES

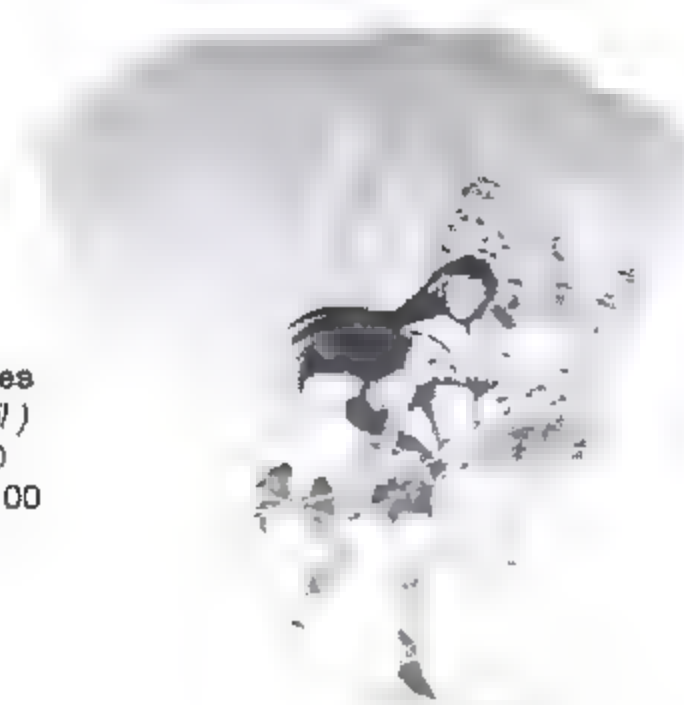
Protect your original Art Work

• Comic Book Original Art Sleeves

11 1/2" x 19" Polyethylene (3.0 mil)

-AR-BAG 1119-25 25 Bags \$7.50

-AR-BAG 1119-100 100 Bag \$25.00



COPIC MARKERS, AIR MARKERS, TONES, REFILLS

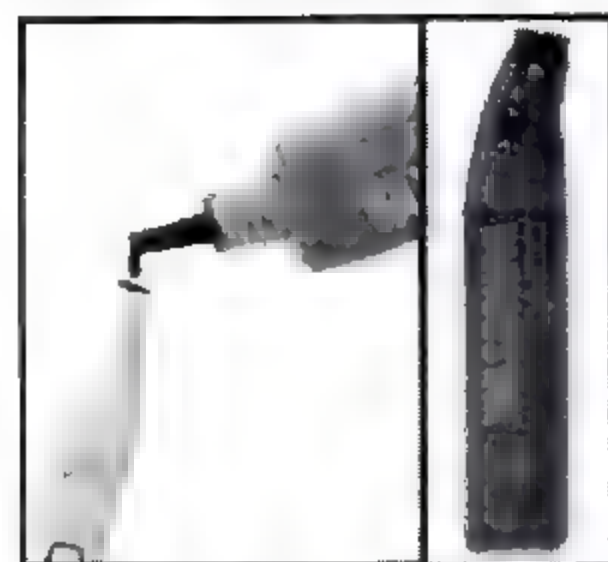
COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double-ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

• SINGLE BASIC MARKERS -\$4.95 each

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

• COPIC MARKER SETS

AR-COP110 COP C 12 Basic	\$59.40
AR-COP112 COPIC 12 PCS NG	\$59.40
AR-COP114 COPIC 12 PCS TG	\$59.40
AR-COP116 COPIC 12 PCS WG	\$59.40
AR-COP118 COPIC 12 PCS CG	\$59.40
AR-COP120 COPIC 36 Color Set	\$178.20
AR-COP140 Copic 72 Color Set A	\$356.40
AR-COP150 Copic 72 Color Set B	\$356.40
AR-COP155 Copic 72 Color Set C	\$356.40
AR-COP160 Copic Empty Marker	\$3.60



• COPIC Various Ink (Refills) \$5.95

200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color though mixing inks, creating an original color all your own.

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

AR-COP210 Var Ink Colorless Blender	\$3.75
AR-COP220 Var Colorless Blender 200r	\$9.75
AR-COP230 Var Ink Empty Bottle	\$2.65

• REFILL BOOSTER PACK

AR-COP BOOSTER 3 caps w/needles \$4.95



• Replacable Marker Nibs \$4.20

Another great feature about COPIC markers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass, plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.20
AR-COP310 Soft Broad	\$4.20
AR-COP320 Round	\$4.20
AR-COP330 Calligraphy 5mm	\$4.20
AR-COP340 Brush	\$4.20
AR-COP350 Standard Fine	\$4.20
AR-COP360 Super Fine	\$4.20
AR-COP370 Semi Broad	\$4.20
AR-COP380 Calligraphy 3mm	\$4.20
AR-COP385 Sketch Nib Super	\$4.20
AR-COP390 Sketch Nib Med	\$4.20



• 400 Copic Tweezer \$4.20

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer \$4.20

• SINGLE SKETCH MARKERS \$4.95

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textiles and fine arts lettering/calligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

• Single COPIC SKETCH Markers \$4.95

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

AR-COP450 Colorless Blender	\$4.20
AR-COP451 00 Black	\$4.20
AR-COP451 10 Special Black	\$4.20
AR-COP452 Sketch 12 Basic Set	\$59.40
AR-COP454 Sketch 36 Basic Set	\$178.20
AR-COP456 Sketch 72 Set A	\$356.40
AR-COP458 Sketch 72 Set B	\$356.40
AR-COP460 Sketch 72 Set C	\$356.40
AR-COP462 Sketch 72 Set D	\$356.40
AR-COP465 Empty sketch marker	\$3.60



• 500 Copic Opaque White \$9.75

COPIC Opaque White is a water based white pigment used for high light effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$9.75



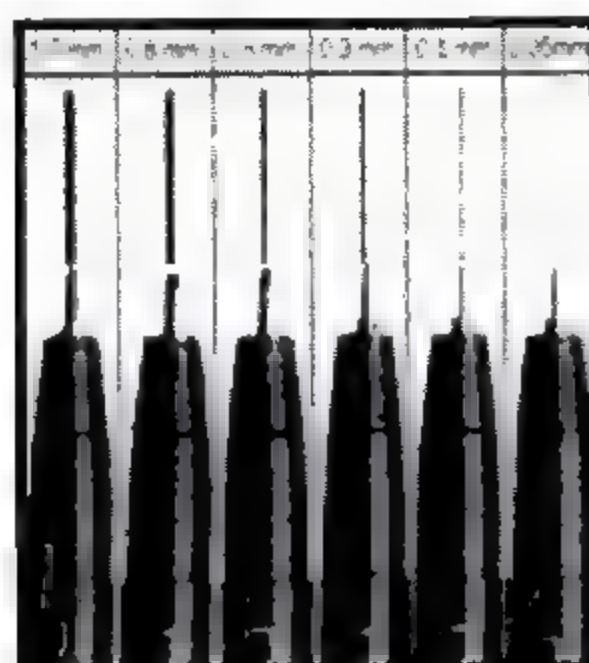
• COPIC PAPERS

AR-COP510 Copic Alcohol Marker Pad A4	\$9.95
AR-COP520 Copic Alcohol Marker Pad B4	\$19.95
AR-COP530 Manga Manuscript Paper A4	\$6.95
AR-COP540 Manga Manuscript Paper B4	\$9.95

• MARKER STORAGE

AR-COP550 72 pc Wire Stand	\$59.95
AR-COP560 36 pc Block Stand	\$29.95

• COPIC's MULTI LINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths



(from 0.5 to 1.0 mm) while the brushes come in three different sizes: small, medium and large.

• MULT LINERS SINGLES

AR-COP600 Multiliner 0.5	\$2.50
AR-COP610 Multiliner 0.1	\$2.50
AR-COP620 Multiliner 0.3	\$2.50
AR-COP630 Multiliner 0.5	\$2.50
AR-COP640 Multiliner 0.8	\$2.50
AR-COP650 Multiliner 1.0	\$2.50
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.95
AR-COP671 Sepia ML 0.5	\$2.50
AR-COP672 Sepia ML 1	\$2.50
AR-COP673 Sepia ML 3	\$2.50
AR-COP674 Grey ML 0.5	\$2.50
AR-COP675 Grey ML 1	\$2.50
AR-COP676 Grey ML 3	\$2.50

• SETS

AR-COP680 Multiliner Set A	\$15.00
AR-COP690 Multiliner Set B	\$20.00



AIR MARKERS

• 705 ABS-1 Kit

ABS-1 Kit COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the airbrush ABS-1 Kit. It comes with 1 Air Grip (where the pen goes in) 2 The air adapter (where the empty canister that the air grip screws onto. This canister is just a reservoir it does not contain air) 3 The air hose (this connects from the bottom of the air adapter to the top of the air can) 4 The air can 805 The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans) This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit \$60.95

• 710 Starting Set ABS-2

Set ABS-2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-80 can of compressed air and the Air Grip. This item is great for the artist on the move. ONLY the D-80 air can can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2 \$26.50

AR-COP720 Starting Set ABS-3 \$28.50

AR-COP730 Air Grip \$17.10

AR-COP740 Air Adapter \$11.40

AR-COP750 Air Hose 1/4 to 1/8 \$21.50

AR-COP755 Air Hose 1/8 to 1/4 \$21.50

AR-COP760 Air Can D-60 \$8.95

AR-COP763 Air Can 80 \$10.95

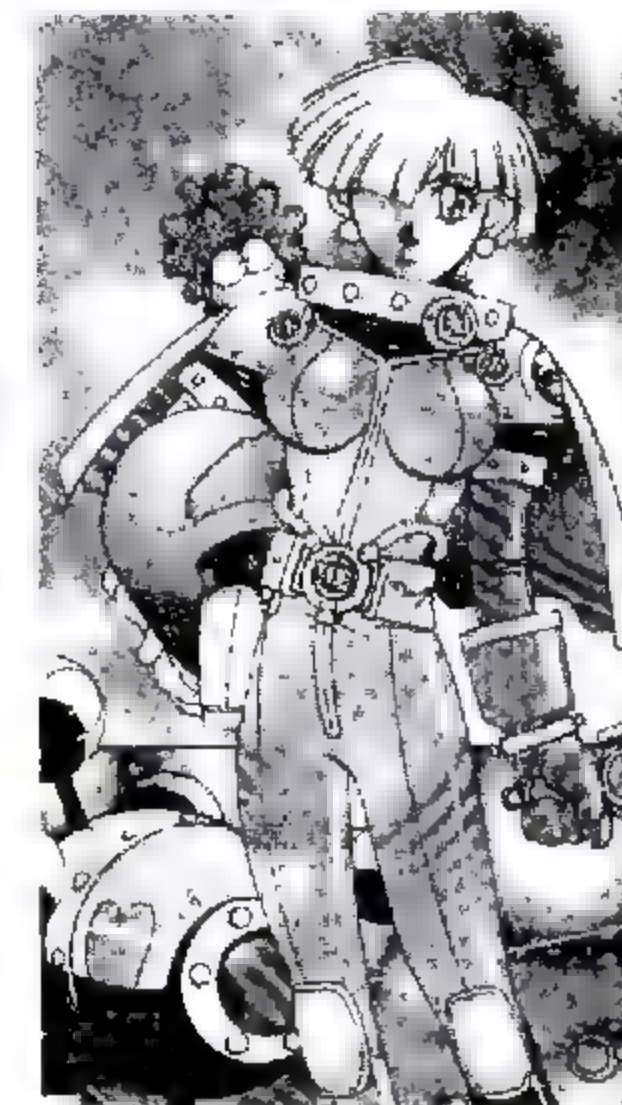
AR-COP766 Air Can 180 \$12.95

AR-COP770 Air Compressor \$186.50

NX Kits

AR-COP910 NX Kit 3 \$20.00

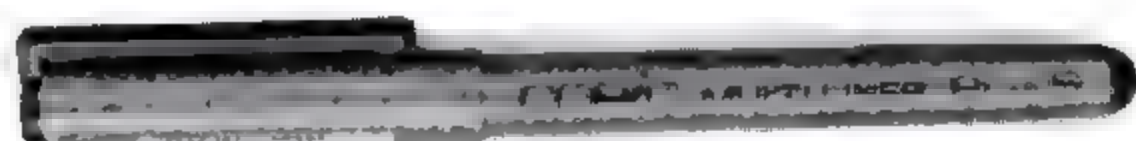
Starter kit to learn how to use color effects and techniques. Practice Sheets and a Color Guide are included.



ZIP-TONES

Too Professional Tone \$5.00 per sheet
(See the website for over 20 different types and styles of tones.)
Copic's very own cut and stick Zip-Tone

Go to
www.bluelinepro.com
to see additional
Copic Art Supplies!



DELETER Manga Kits - Markers - Papers - Inks - Whiteout - Art Tools

For the serious How To Draw fan the Deleter line of products is here for you. The Deleter line includes color overlays, screens, dot screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based double tipped markers. Give them a try today!

Deleter Inking Accessories

• Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Saji-pens (Tama-pen)
AR-DEL3411003 \$3.95

• G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line
AR-DEL3411004 \$2.95

• Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details.
AR-DEL-3411002 \$2.50

• Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines
AR-DEL3411007 \$6.95

• Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines
AR-DEL3411006 \$3.95

DELETER INKS

• Deleter Black 1

Works well drawing lines and painting
AR-DEL3410001 \$4.95

• Deleter Black 2

Permanent Ink, can not be removed with an eraser
AR-DEL3410003 \$4.95

• Deleter Black 3

Completely waterproof with mat finish
AR-DEL 3410004 \$4.95

• Deleter White 1

Great for touch ups and white details
AR-DEL 3410002 \$4.95

• Deleter White 2

Great for touch ups and white details. Waterproof
AR-DEL 3410006 \$4.95

Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen

• AR-DEL3115005 Neopiko Line 05

• AR-DEL3115010 Neopiko Line 1

• AR-DEL3115020 Neopiko Line 2

• AR-DEL3115030 Neopiko Line 3

• AR-DEL3115050 Neopiko Line 5

• AR-DEL3115080 Neopiko Line 8

• AR-DEL3115100 Neopiko Line 10

Neopiko Line Pen each \$2.50

NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

• Neopiko Marker S1 Set Starter Set

36 markers, 35 colors

-AR-DEL311-0201 \$84.95

• Neopiko Marker 36A Set

36 colors: Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot Beige, Sun Tan, Anise, Sweet Pink, Orchid, Paste Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

-AR-DEL-311-0203 \$84.95

• Neopiko Marker 36B Set

36 colors: Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0204 \$84.95

• Neopiko Marker 72A Set

72 colors: Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Vindian

AR-DEL311-0202 \$180.00

• Neopiko Marker 72B Set

72 colors: Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Paste Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0205 \$180.00

• Neopiko Marker (Skin Set)

Color Code T1

12 colors: 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream

AR-DEL311-0101 \$28.95

• Neopiko Marker (Brown & Gray Set)

Color Code T2

12 colors: Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9

-AR-DEL311-0102 \$28.95

• Neopiko Marker (Pale Color Set)

Color Code T3

12 colors: Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green

-AR-DEL311-0103 \$28.95

• Neopiko Marker (Light Color Set)

Color Code T4

12 colors: Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink

-AR-DEL311-0104 \$28.95

• Neopiko Marker (Middle Color Set)

Color Code T5

12 colors: Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald

-AR-DEL311-0105 \$28.95

• Neopiko Marker (Dark Color Set)

Color Code T6

12 colors: Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Vindian

-AR-DEL311-0106 \$28.95

• Neopiko Marker (Skin Variation Set)

Color Code T7

12 colors: Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot Beige, Sun Tan

-AR-DEL311-0107 \$28.95

• Neopiko Marker (Super Pale Set)

Color Code T8

12 colors: Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky

-AR-DEL311-0108 \$28.00

• Neopiko Marker (Smokey Color Set)

Color Code T9

12 colors: Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

-AR-DEL311-0109 \$28.95

• Neopiko Marker (Light Variation Set)

Color Code T10

12 colors: Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green

-AR-DEL311-0110 \$28.95

• Neopiko Marker (Middle Variation) Color

Code T11

12 colors: Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green

-AR-DEL311-0111 \$28.95

• Neopiko Marker (Gray Variation Set)

Color Code T12

12 colors: Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0112 \$28.95



• Neopika SOLVENT Marker

-AR-DELK400 \$2.95

• Neopika BLACK Marker

-AR-DELK600 \$2.95



DELETER COMIC BOOK PAPER

• DELETER COMIC BOOK PAPER (Type A with scale) (10" x 14")

For Dojinshi: B5 size book, Outline scale A 135kgs (A4 paper B5 print size)

This is very convenient for organizing your frames. Besides the scale, it shows center marks, end marks and so on. The paper is smooth for tracing with a pen. The paper size is based on JIS standard. There is 135 kg and 110 kg paper sets and people who contribute or draw many pages of comics can choose. 40 pages. Lines are printed in blue color which will not affect printing.

-AR-DEL201-1002 \$5.95

• DELETER COMIC BOOK PAPER (Type A with scale) (8 1/2" x 11 1/2")

For Dojinshi: B5 size book, Outline scale A 110kgs (A4 paper B5 print size)

This is very convenient for organizing your frames. Besides the scale, it shows center marks, end marks and so on. The paper is smooth for tracing with a pen. The paper size is based on JIS standard. There is 135 kg and 110 kg paper sets and people who contribute or draw many pages of comics can choose. 40 pages. Lines are printed in blue color which will not affect printing.

-AR-DEL201-1003 \$4.95

• DELETER COMIC BOOK PAPER (Type A with scale) (8 1/2" x 11 1/2")

For professional Contribution size. Outline scale A 110kgs (B4 paper. Standard outline 220x310mm)

This is very convenient for organizing your frames. Besides the scale, it shows center marks, end marks and so on. The paper is smooth for tracing with a pen. The paper size is based on JIS standard. There is 135 kg and 110 kg paper sets and people who contribute or draw many pages of comics can choose. 40 pages. Lines are printed in blue color which will not affect printing.

-AR-DEL201-1005 \$7.95

• DELETER COMIC BOOK PAPER (Plain Type B) (10" x 14")

Professional Contribution size, (B4 paper) plane B 110kgs, 40 sheets

This paper is smooth for tracing with a pen. The paper size is based on JIS standard. There are 135kg and 110 kg paper sets and people who contribute or draw many pages of comics can choose. Nothing is printed on the paper, so you can use it in many ways as quality paper.

-AR-DEL201-1009 \$4.95



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4-Panel Manga Manuscript Paper A4 (Doujinshi Size—About 8 1/4 x 11 3/4 inches) 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny (20 sheets)

-ARIC-160371 \$5.00

4-FRAME MANGA PAPER B4
4 Panel Manga Manuscript Paper B4 (Pro Size About 10 x 14 3/8 inches) 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny (20 sheets)

-ARIC-160388 \$6.95

MANGA PAPER 110-A4
Manga Manuscript Paper 110 kg A4 (Doujinshi Size Lite) Drawing paper. About 8 1/4 x 11 3/4 inches with 1/2 inch blue ruler guides for help with keeping proportions. Thinner paper so it is easier to handle in large quantities. High quality, smooth paper. Perfect for the both beginners and professionals! (40 sheets)

-ARIC-105006 \$6.95

MANGA PAPER 110-B4
Manga Manuscript Paper 110 kg B4 (Pro Size Lite) About 10 x 14 3/8 inches with 1/2 inch blue ruler guides all around for help with keeping proportions. The lines do not show when you make copies (40 sheets)

-ARIC-105501 \$7.95

MANGA PAPER 135-A4
Manga Manuscript Paper 135 kg A4 (Doujinshi Size Heavy) Drawing paper. About 8 1/4 x 11 3/4 inches with 1/2 inch blue ruler guides for help with keeping proportions. High quality, smooth paper. Perfect for the both beginners and professionals. (40 sheets)

-ARIC-160043 \$7.95

MANGA PAPER 135-B4
About 10 x 14 3/8 inches with 1/2 inch blue ruler guides all around for help with keeping proportions. The lines do not show when you make copies. (40 sheets)

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-ARIC-160104 \$8.95

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Smaller manga paper

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Make your own tone designs using a photocopy machine and your art. Film area is about 8 1/4 x 11 3/4 inches (5 sheets)

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COPY FILM B4
Copy Film B4 Make your own tone designs using a photocopy machine and your art! Film area is about 10 x 14 3/8 inches (5 sheets)

-ARIC-160067 \$9.95



IC COMIC SUPER BLACK (INK)

30m Smooth black ink

-ARIC-160285 \$5.00



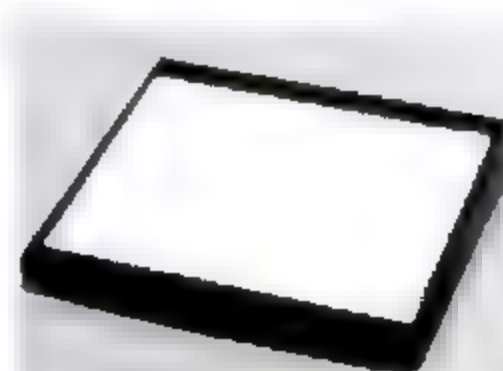
IC COMIC SUPER WHITE (INK)

30m Smooth white ink

-ARIC-160166 \$5.00

LETTARO-KUN WRITING PAPER SET

-ARIC-160395 \$5.95



LIGHT TRACER "ARTY" PRO A4

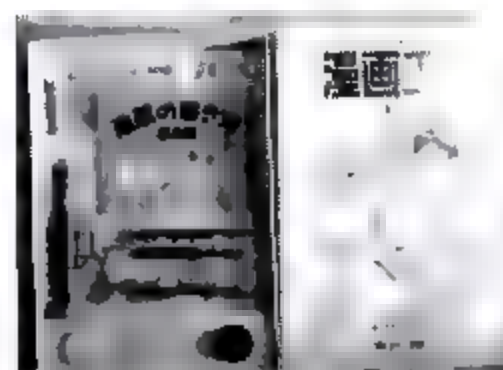
Light box is 360 mm x 300 mm x 60 mm (about 14 x 12 x 2.5 inches). Drawing Size is 320 x 230 mm (about 12.6 x 9 inches). Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.4 kg (about 3.1 lbs) and PORTABLE! The light box has a metal strip running at the top. You no longer have to tape your art on. You can just use magnets.

-ARIC-160678 SRP \$105.00

LIGHT TRACER "ARTY" PRO B4

Light box is 450 mm x 340 mm x 65 mm (about 18 x 14 x 3 inches). Drawing Size is 365 x 265 mm (about 14.5 x 10.5 inches). Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.8 kg (about 4 lbs) and PORTABLE! The light box has a metal strip running at the top. You no longer have to tape your art on. You can just use magnets.

-ARIC-160685 \$120.00



MANGA CLUB KIT

This kit has the tools for all manga artists. It comes with the Basic how to draw manga book. Contains 2

sizes of paper, burnisher, 2 types of tones, stencil for curve lines, includes 2 G-Pentips, 2 Maru Pen tips, 2 pen holders and black ink and white ink.

-ARIC-160128 \$49.95



MANGA CLUB KIT (MINI)

Children's starter kit. Comes with postcard sized paper that demonstrates how to use tone and ink. Includes 2 G-Pentips, 2 Maru Pen tips, 2 pen holders. Mini demotone, black ink and white ink. Perfect gift for artistic children and those who just want to try manga art techniques out.

-ARIC-160302 \$30.95

MIZOBIKI LUN (LINE HELPER)

-ARIC-160159 \$3.25

MOKUSEI MARU PEN HOLDER N-17

This wooden pen-holder holds a variety of nibs.

-IC-300908 \$3.80

MOKUSEI PEN HOLDER N-20

This wooden pen-holder holds a variety of nibs.

-ARIC-301073 \$4.30

NIKKO G-PEN 3-PACK

Flexible pen nib capable of drawing thin and thick lines with the amount of pressure added. Manga artists in Japan swear by this multi-use pen. Face lines are usually drawn by the G-pen.

-ARIC-302063 \$4.30

NIKKO MARU PEN

Nikko Maru-Pen 2-Pack Small pen tip. Equivalent to crow quill. This stiff pen-nib is used by manga artists for detailed lines such as eyes, hair, and wrinkles in clothes.

-ARIC-302094 \$4.30

NIKKO NIHON-MOJI PEN

A pack of 3 nibs.

-ARIC-302087 \$4.30

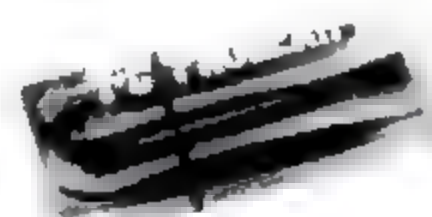
NIKKO SAJI-CHROME

Large pen tip. Also known as a spoon pen. Used to draw thicker lines and overall general drawing.

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NIKKO SCHOOL PEN

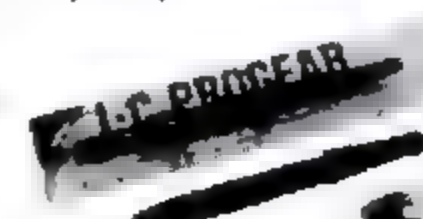
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PRO GEAR 3 IN 1 SET

This Pro Gear set comes with Progear Cutter, Progear Screen tool and Progear Varnisher 2. The best value for your toning needs. All Progear tools are ergonomically correct for your comfort. Cutter blades can be refilled with ordinary knife blades.

-ARIC-160005 \$13.95



PRO GEAR CUTTER

Ergonomically designed to fit comfortably in your hand. Small blade so you can see where you are cutting tone. Comes with blade refills. Don't worry if you run out of the blades though. You can also refill the cutter with blades from any art store.

-ARIC-160012 \$6.95



PRO GEAR SCREEN TOOL

Used to smooth down tones on to paper. Flat ends for large area coverage. Ergonomically shaped for ease of use.

-ARIC-160036 \$4.95



PRO GEAR VARNISHER

Slim tip type burnisher. Used for delicate toning. All Progear tools are ergonomically correct for your comfort.

-ARIC-160029 \$4.95

TACHIKAWA 600 CHROME

3-pack of pen nibs

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TACHIKAWA FREE SIZE PEN HOLDER

Holds pen nibs.

-ARIC-300700 \$4.50

TACHIKAWA G PEN

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TACHIKAWA MARU PEN

3-pack of pen nibs.

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TACHIKAWA MARU PEN HOLDER

Holds pen nibs.

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TACHIKAWA NIHON MOJI PEN

3-pack of pen nibs

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TACHIKAWA SCHOOL PEN

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Youth Screen Tones measure 10.0 x 14.0 x 0.1 and are available in a nearly infinite variety. Please contact for a full tone catalog.

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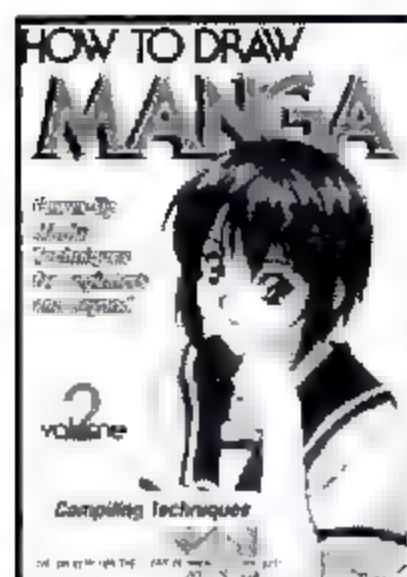




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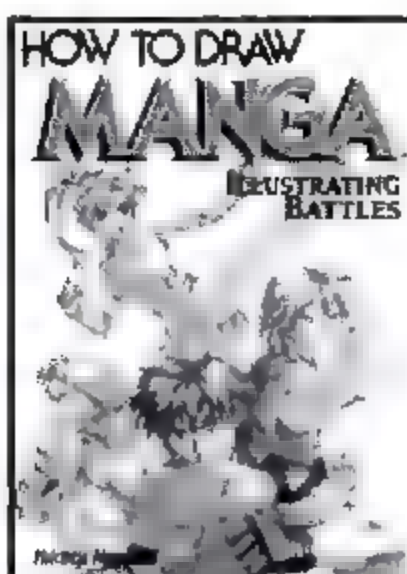
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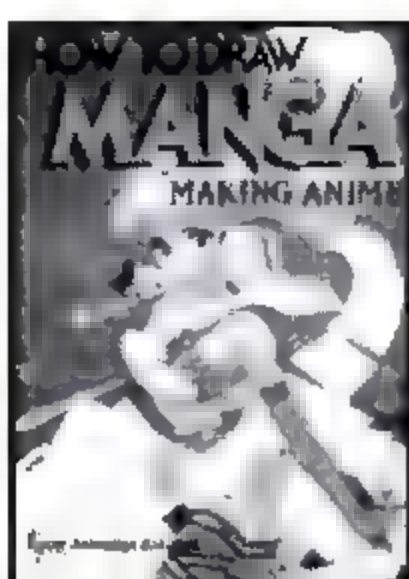
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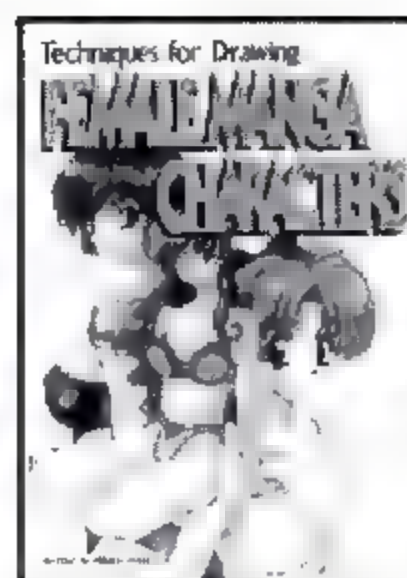
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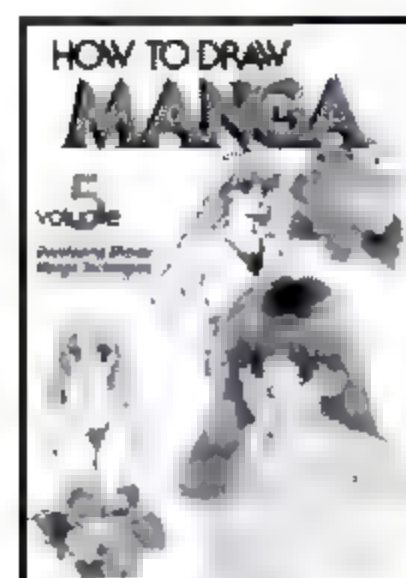
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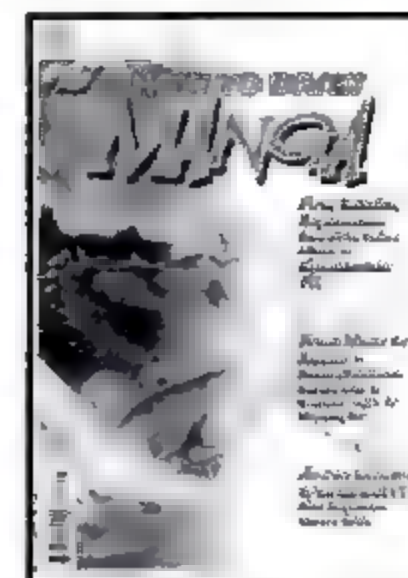
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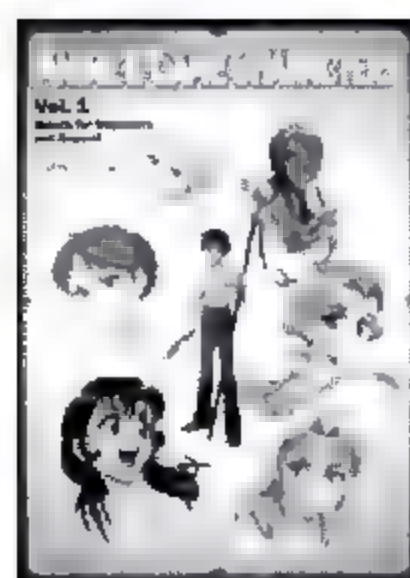
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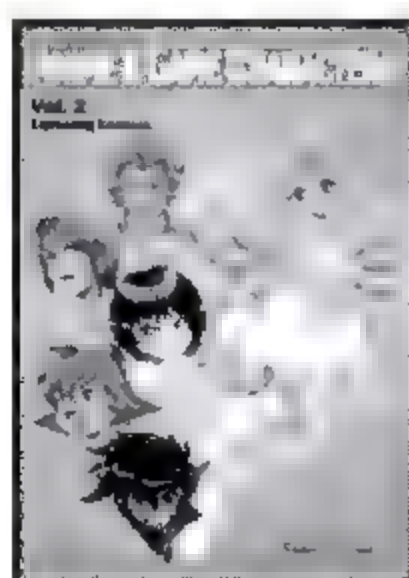
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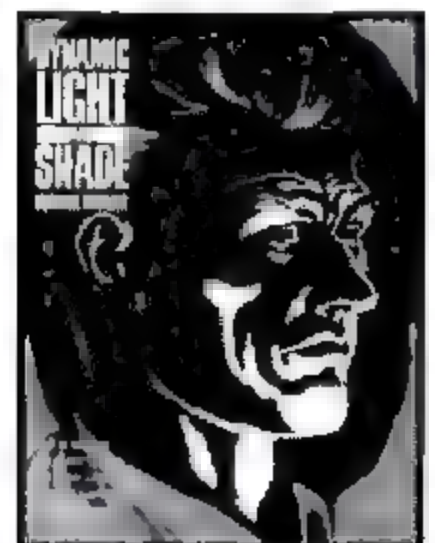
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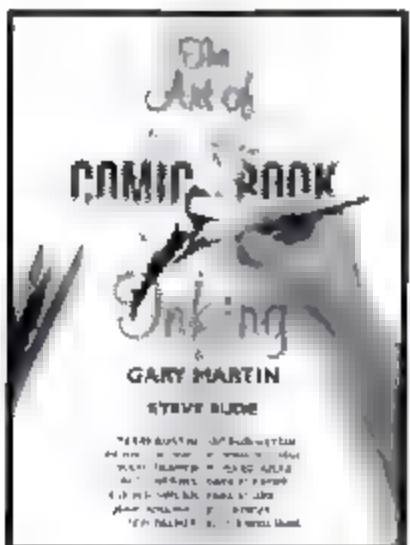
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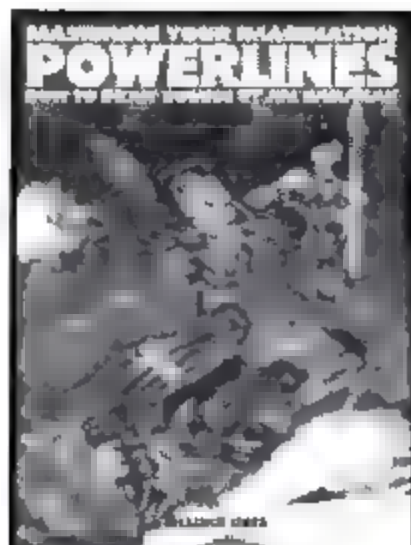
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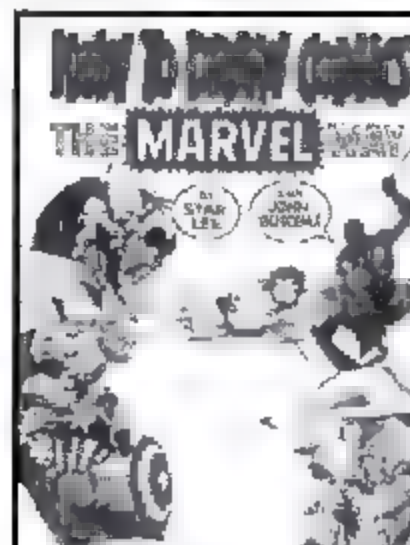
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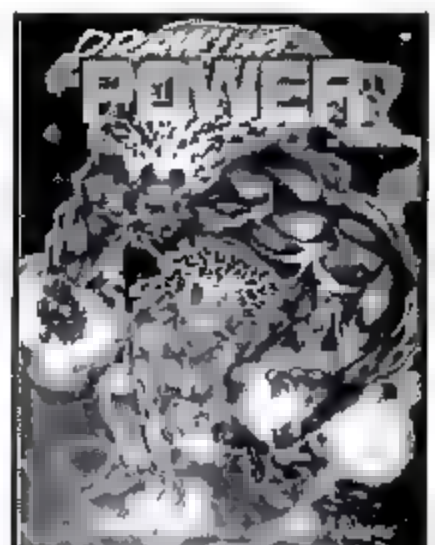
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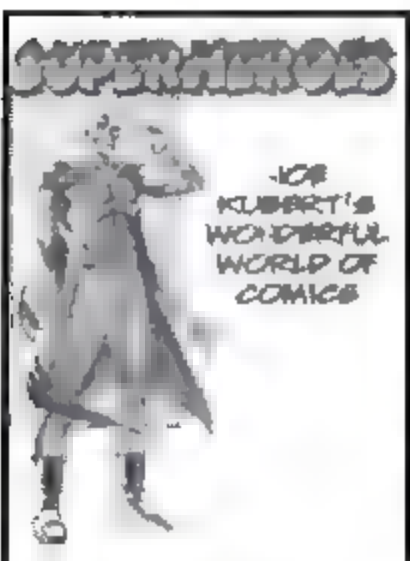
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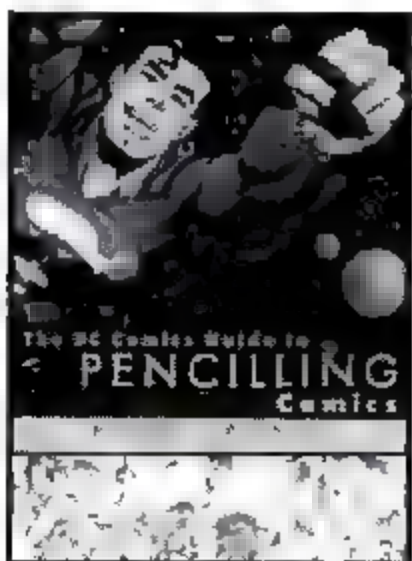
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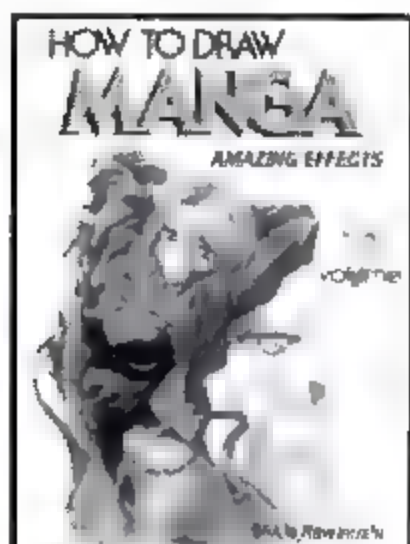
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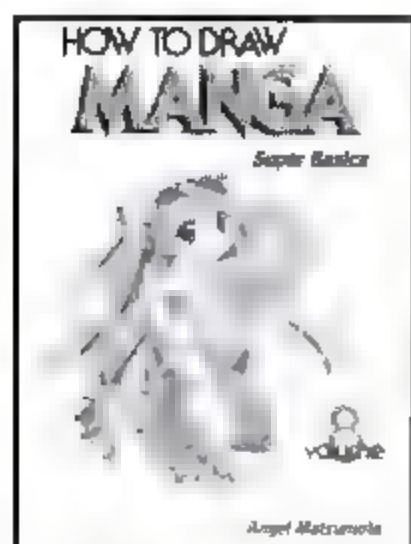
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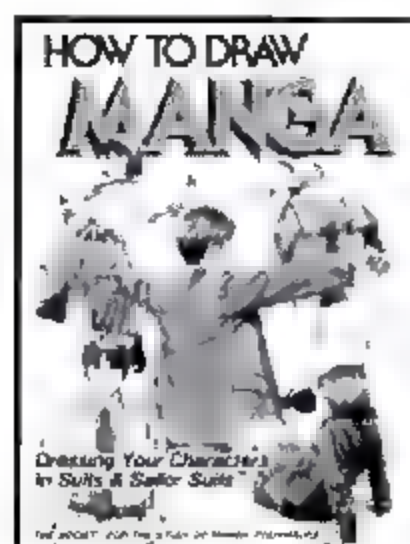
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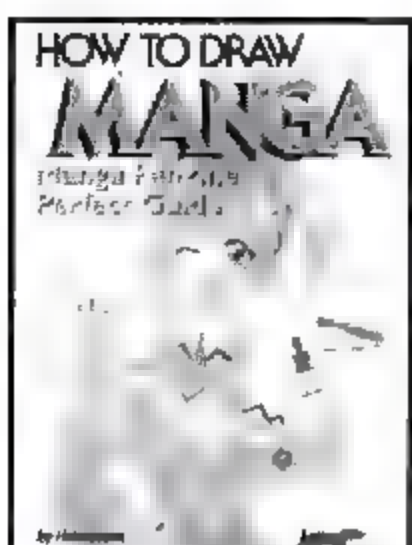
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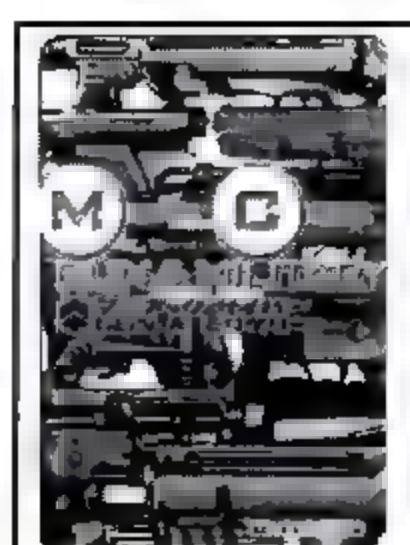
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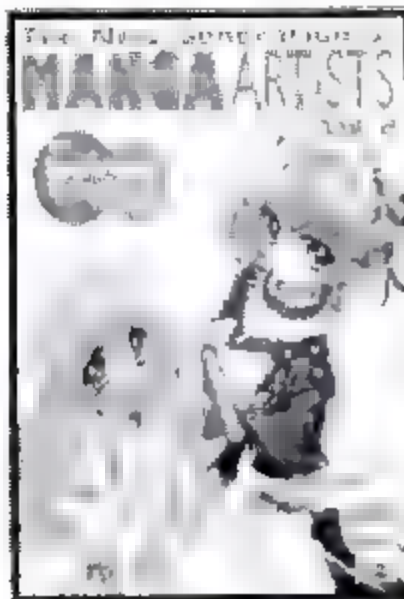
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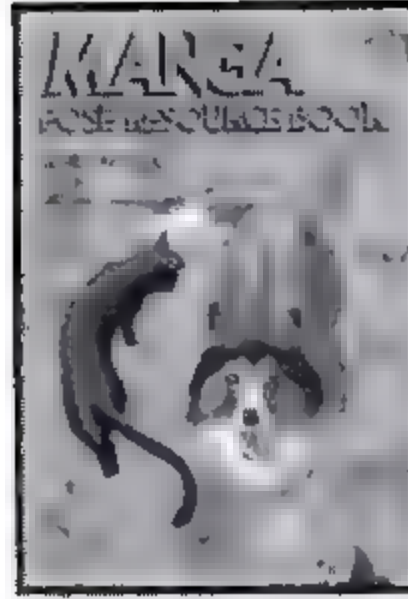
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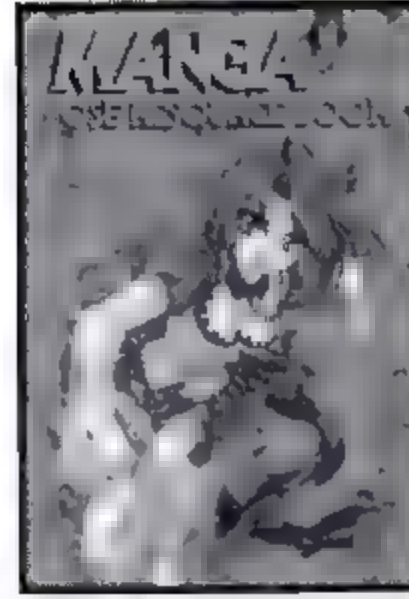
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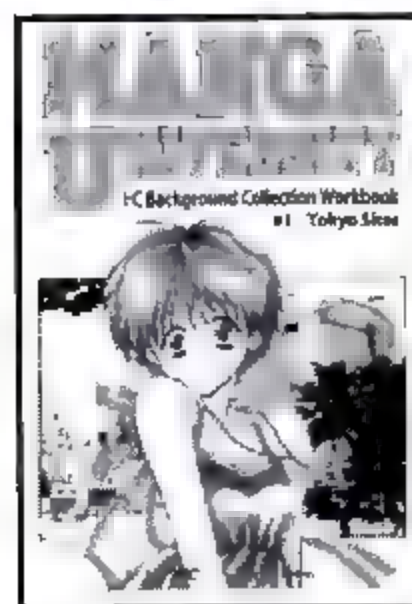
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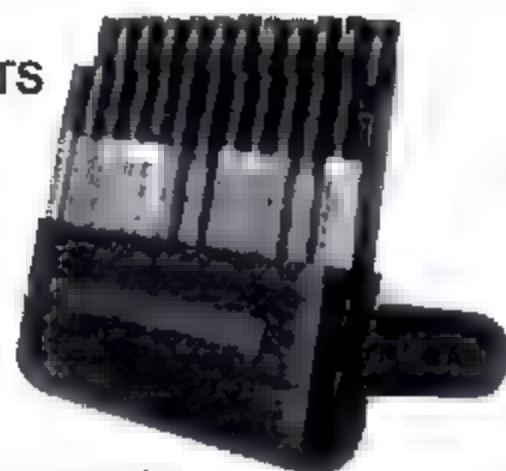
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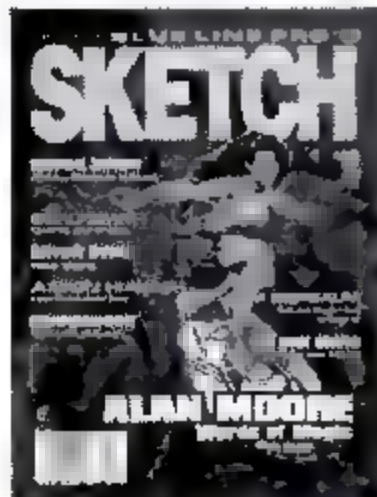
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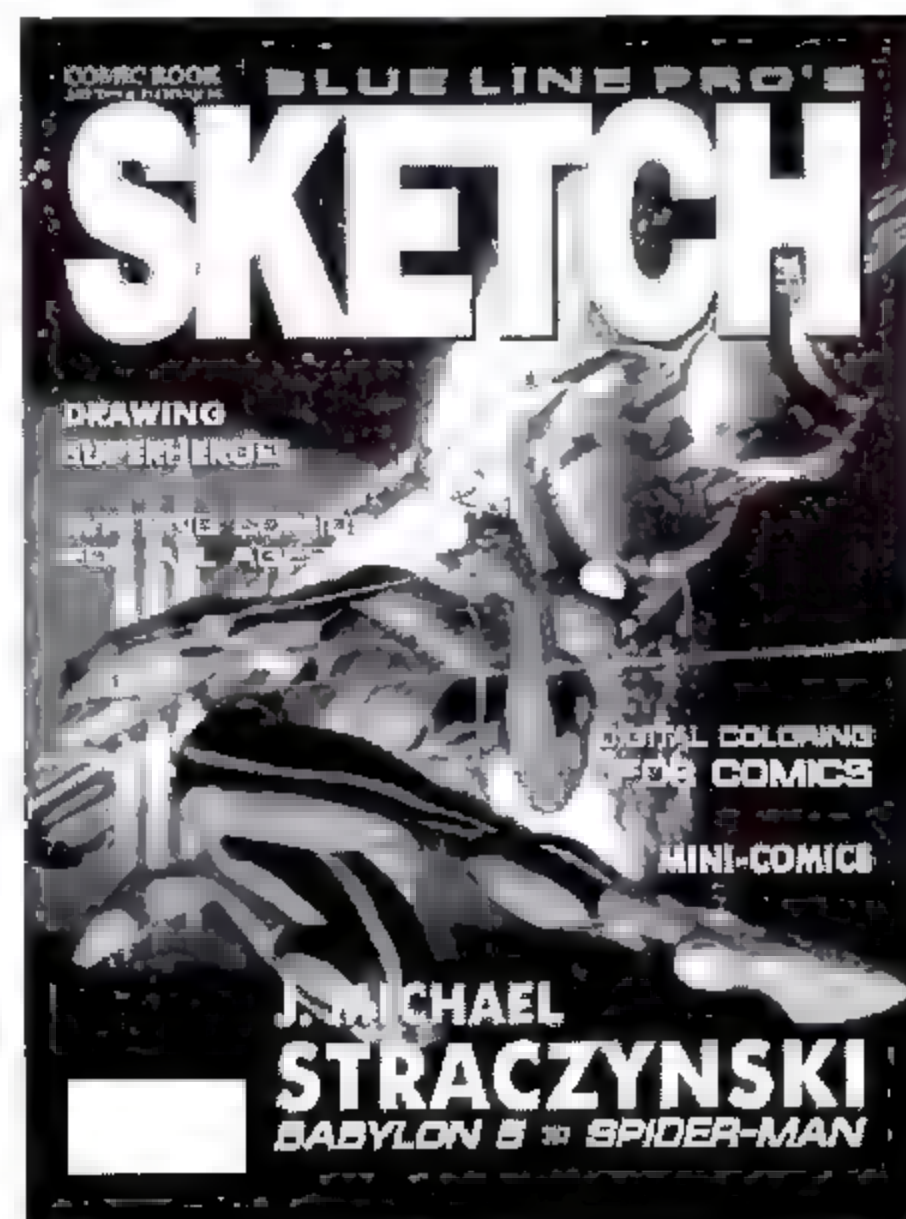
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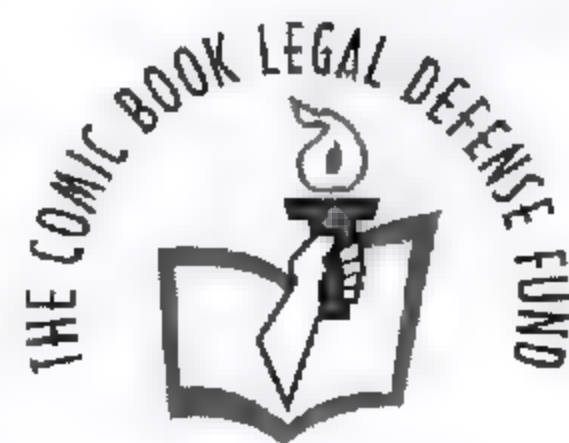
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The Universe at Your Finger Tips

Thoughts on Scripting Comic Books

“Your Job Doesn’t End on Page 22”

If you’re trying to break in as a comic-book writer, you’re probably focused almost entirely on plotting and scripting comic-book stories. But a comic doesn’t have to be just twenty-two pages of story; it can offer the reader a lot more.

And especially if you’re creating and/or publishing your own project, you ought to expect a little more of yourself as a writer. You should channel a little of your creativity and writing talent into other elements of the comic that will attract and hold the readers. In other words, think about special features that can make your comic something more than just a comic.

1. Why Does a Comic Need Special Features?

It doesn’t, but special features can help.

When I grew up on comic books in the early 1960s, your average twelve cent issue had two or three complete stories, plus a letters page, plus a gag comic strip (*Casey the Cop*, *L’il Jinx*, *Super Turtle*), sometimes a “Coming Attractions” page, and sometimes a text page with scientific facts, an additional story told in prose form, or some other interesting information.

That extra content went a long way toward making a kid back then feel like he was getting a lot of bang for his twelve cents, something the current industry could afford to do more of now that we’re asking for two dollars and more per issue.

And these different features tended to make the comic appealing to secondary readers. If my little sister wasn’t into *Green Lantern*, she still might pick up my copy of the comic for *L’il Jinx* and end up getting interested in *Green Lantern* as a result.

This is one of the ways the Japanese comics industry has thrived — one of their most important formats is a large, weekly, economically priced collection of stories that appeal to many different tastes. Typically a

father buys the comic to read on his commute to and from work, then brings the book home and lets the spouse and kids take over and read the stories that appeal to their tastes. Even if only one member of the family becomes truly hooked on one of the comic’s serialized stories, the Japanese industry has a guaranteed sale in that home and a weekly shot at truly hooking someone else.

Obviously, this contrasts sharply with most American product. If not for imported Japanese comics (manga) and manga-inspired U.S. comics, one could argue that a single one of these Japanese collections contains about as much diversity in its offerings as many entire U.S. comic-book stores.

No, your little self-published comic isn’t going to make a dent in this reality of the U.S. market, no matter how many little bonus touches you add, but if a lot of entry-level people start training themselves to think of each comic as more than just twenty-two pages of story, maybe over time, things *will* change.

2. What Kind of Special Features Should You Include?

Obviously you should let your imagination run wild, and anything you think of that would excite you as

a reader, try to make it happen. But perhaps more importantly, anything you think of that would excite a non-fan and maybe compel them to buy the comic or at least read a second-hand copy is probably of even greater importance.

Perhaps most common these days are “making of” features, and those are fine, but not exactly what’s going to bring in a new audience. In fact, these making-of spotlights appeal almost exclusively to your most intense fans, those most likely to buy the next issue no matter what you do. Still, these features serve a purpose — offering a look at how the project was conceived and put together can deepen the audience’s appreciation of what you’re trying to do. Just be careful not to take yourself too seriously, as is easy to do when you’re commemorating the creative process for a concept that may never amount to more than a speck on the industry horizon.

Pin-ups are another common and effective special feature, particularly if you’ve got a complex comic that largely consists of small, crowded panels. Pin-ups can also be a real treat if you get a well-known artist or an artist with a markedly different style to give his or her unique take on your comic’s visuals.

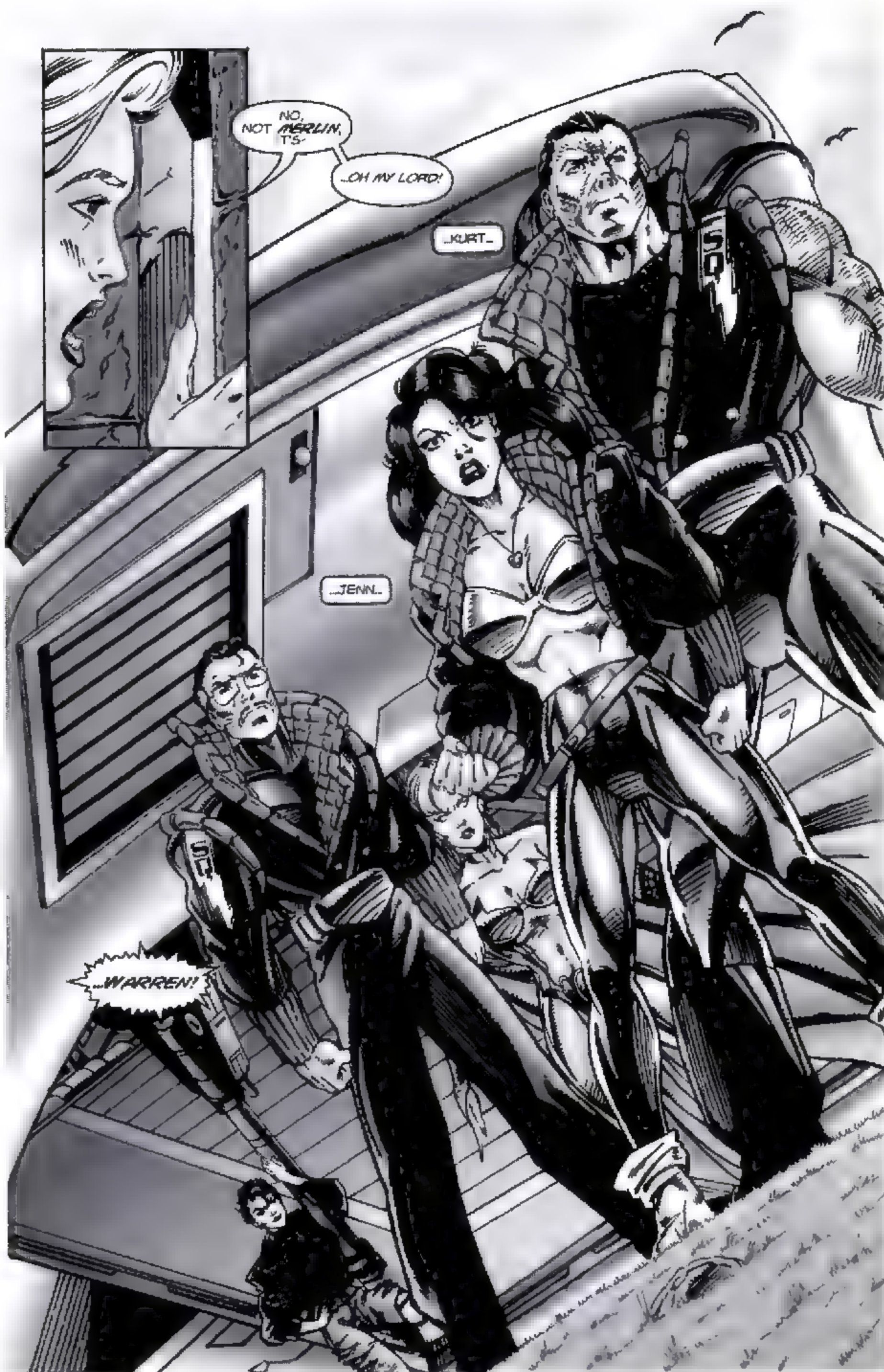
I especially like to add little humor

strips, which seem very consistent with the tastes comics are currently reaching — how many comics fans aren't *Calvin & Hobbes* fans? Of course, the trick is to generate a gag strip that's actually kind of funny, which is no small feat. Even if somehow you got the chance to run the first couple *Calvin & Hobbes* strips in your comic back when that series was just starting up, it probably would have fizzled with an audience that wasn't yet used to the concept and sense of humor.

But it's worth a try. When we published *Dead Kid*, we got a brilliantly funny friend of ours, Bill Mulligan, to team up with artist friends of his to produce a *Cow-Man* strip to run on our text pages. By issue two, we expanded *Cow-Man* to a six-page back-story. We thought it was a great feature, and whether or not the *Dead Kid* readership (such as it was) happened to agree, the move turned out to be really helpful. As it turned out, the creators of the *Cow-Man* backup were better sales people than the *Dead Kid* creators in terms of getting their friends and acquaintances to order issues, and a healthy chunk of our anemic *Dead Kid* sales came from people eager to see the *Cow-Man* backup.

I also advocate puzzle pages with the kind of mazes, word games and challenges one often finds in kid's magazines or on children's placemats in restaurants. Yes, this is definitely "kid stuff" that will dent the macho image of your comic, but giving younger readers a reason to latch onto a comic book is certainly part of what this industry could be doing more of.

And there's no reason a puzzle page can't advance the goals of your comic. Though it was never published, we designed a *Dead Kid* puzzle page that had the same kind of morbidly goofball approach as the comic book itself. One puzzle challenged the kids to figure out how *Dead Kid*'s body had been put together incorrectly (there were legs where arms should be, the state of West Virginia was being used incorrectly



Pin-ups like this one from *StromQuest* are a nice added feature to a comic book, especially if you're a wordy writer who scripts the story itself with tiny little panels and tons of captions and balloons. This kind of pin-up gives readers a refreshing and uncluttered look at your character they might not otherwise get.

as a knee cap, and a little Gene Shalit head was positioned where *Dead Kid*'s navel was supposed to be). A word search contained nothing but synonyms for "dead" up to and including "pushing up daisies." And the challenge of our *Dead Kid* maze was to reunite *Dead Kid*'s body with his missing head. Puzzles like this helped establish the tone of the comic

and really are kind of fun, even for adults. I'm sure most of the restaurants that use those puzzle-page placemats find as many parents as kids actually do the puzzles.

Another nice added feature is a text page; some form of printed material from the world of your comic book that provides interesting additional background or is just a fun

further exploration of the universe you've created.

One feature I'd generally advise against is some sort of creator's soapbox where you expound upon the issues of the day. I can think of certain instances where the outspoken opinions of a creator have turned certain fans off to his or her work. I really don't care if a particular creator is for or against, for example, gun control, until he or she starts advancing that opinion in the pages of the comic. If I happen to agree with the opinion expressed, I may become an even bigger fan of the comic, but if I disagree, I may drop it altogether. And few comics these days can afford to drive away significant chunks of its audience over issues peripheral to the comic itself.

3. What About Letters Pages?

I think letters pages have stood the test of time as one of the more successful added features. Of course, the dynamic of letters pages has changed tremendously since their origins in an era where kids were just beginning to fathom that comics even *had* creators, much less creators that could be contacted and influenced. Today, by contrast, many of the readers have met the creators and/or have ongoing contact with them via the Internet.

But the general dynamic remains — taking a little time and space to give the readership a chance to speak up. It tends to make the readers feel involved and like they're being listened to. You get valuable feedback and a perfect chance to plug upcoming issues or other projects.

4. How to Get Letters.

If you're just starting out a little self-published project, or have just gotten started on a small independent comic, you'll probably find there aren't enough letters to support much of a letters page. So you take an active role in eliciting letters. Go to friends

and acquaintances and give them a sample copy of your comic, and ask them for a note of comment. Send samples to professionals you admire and see if you can't get them to respond. Other samples could go to fans that regularly write to established comics.

I'd stop short of faking letters, which is easy to do but just isn't ethical, and could be quite an embarrassment if you got caught. Instead, why not fill that space with obviously bogus letters for humorous effect. For example, in *Dead Kid* #2 we ran a series of supposed letters from famous dead celebrities ("I won't go anywhere without my copy of *Dead Kid* #1. I always keep it handy right in my vest pocket. — Napoleon Bonaparte").

Keep in mind, though, that since a lot of entry-level projects never get beyond #1 or #2, you may get the chance to actually publish those letters by the time they show up. So you may want to send out advance copies of the story in hopes you can get enough response to run a letters page right there in issue one. For all those projects that never got beyond their premiere issues, this kind of approach is their only shot at a letters page.

5. What's the Best Way to Do Letters Pages?

Obviously there's no "best way," every comic is different and can benefit from an approach to letters that's tailored to that particular feature and its fans.

I think the big companies are generally of the attitude that they pay for these pages, so they should be used primarily as promotional vehicles. So there isn't a great deal of enthusiasm for negative letters, and I haven't seen much evidence that it benefits a comic to print them. I think most fans will subconsciously think more highly of a comic that gets overwhelmingly positive reaction on the letters page and some will think less of a comic if its alleged faults are

emphasized on the letters page. So if you feel compelled to give your critics a forum on the letters page, understand that it's *probably* to your detriment.

That said, whenever we did our letters pages, I always felt obliged to roughly represent the negative voices that showed up in the mail sack. My hope was that by letting these people have their say you allowed them to get their gripes off their chest, and showed your supporters and critics alike that you were confident enough in your product to let the alleged flaws be discussed in front of the readership. To be candid, my guess is it didn't work out that way — our critics seemed mostly to feel validated and encouraged to just criticize us more aggressively — but I think it was worth the effort and I'd do it again. I *wanted* the kind of readership that was intelligent enough to respect an open forum on the letters page.

And I think there were honestly a few cases in which some thoughtful critics gave us a fair shake, because they could see we were willing to let them have their say and acknowledge they may have a point.

In general, though, I think the best way to run a letters page is pretty simple — just print the letters that are the most interesting. Positive or negative, some letters just grab you more than others, and what people want most of all when they read a letters page is to be interested. The subtle message of a dull letters page is that the comic itself is dull if these are the kind of letters it elicits.

One thing we tried to do as much as possible was to at least mention every person who wrote to us. Now, I can tell you from experience that just seeing your name as part of a long list in a "thanks for the feedback" blurb is infinitely less satisfying than having your full letter printed, but I'd say it's more effective to print five full letters and then acknowledge your twenty other letter-writers in short blurbs than to print six full letters and ignore those other nineteen guys. In

any case, take special care to spell people's names correctly. It's hardly flattering to get included on a letters page if your name is misspelled.

Also, I say correct obvious typographical and grammatical errors. I've always felt the use of (sic) to point out a critic's goof-ups is cheap and implies you're not willing to give their criticisms a fair hearing. Nobody expects you to do a major re-write to improve the letter's effectiveness, but I also don't think you should leave in irrelevant errors that have nothing to do with the point being made.

6. Respect the Privacy of Your Readers.

A long time ago, they'd print the full street addresses of letter-writers, and that was invaluable in the creation of organized comics fandom. For the first time, fans had a chance to start writing to each other and much of today's fandom grew out of those initial contacts. But these days, you should only print full addresses with the specific permission of the letter-writer, especially in the case of female fans. The vast, vast majority of comic fans are great people who're considerate of the rights and needs of other, but there are enough exceptions that it's only asking for trouble to give out street addresses. Of course, in this internet era of e-mail addresses, there's almost never a need to list

street addresses anyway.

Also keep in mind that a lot of prestigious publications won't print letters written under pseudonyms. I suppose this is becoming an unrealistic standard these days, when lots of input comes in via the internet where most use e-mail addresses that at least partially hide the writer's identity. Even so, I advise against extending your forum to anyone who abuses the anonymity of a pseudonym. If they want to be abusive, they should have the courage to do it under their real name.

7. What's the Best Way to Respond to Negative Letters?

In general, we tried hard not to argue with the critics, but also to explain our position in a tactful way. It's not going to do you any good to wave a red flag in front of an already angry person who may feel as deeply about this disagreement as you do, so don't bat out a quick, emotional reply. Take an hour or two, maybe even a day or two, to cool off and think up a more strategic response that has some chance of swaying the critic, and maybe even turning him into a supporter.

8. How Do You Keep the Positive Letters From Getting Boring?

Try to pick those positive letters that have more to say than just how

great you are. Obviously, heaps of praise tend to get boring in a hurry, and there isn't much to say in response except things like, "Golly thanks, I guess we really are pretty terrific." Try to find the letters that tell how and why your comic works, which gives you something meaty to respond to. Even if the letter-writer's theory is wrong, it's still more interesting than general praise.

And sometimes you *think* somebody's off the mark in their analysis, only to realize at a later date that they were picking up on a subconscious theme in your story. I once heard an account of a forum in which fans of the 1960s TV show *The Prisoner* got the chance to quiz star-creator Patrick McGoochan on what the heck that complex, bizarre show was really about. And, according to the account I heard, not once did McGoochan tell someone they were wrong. All his answers were along the lines of, "That's a very interesting idea, and there could be some truth to it."

And of course, work to make your letter-column responses entertaining and lively. Part of being a great comic-book writer is being great on these pages as well. Have fun, be funny, and make readers look forward to the end of the letter to see what kind of response you come up with.

Of course, the easiest laughs may come at the expense of the letter-writers, but that's not such a great

COW-MAN

by Eddy VonMueller & Bill Mulligan



A funny strip like this one from *DEAD KID #1* can be a great bonus for your regular readers. More importantly, it might catch the eye of secondary readers (people whoe didn't actually buy the comic) and help draw them into the overall comic itself.

idea. Self-deprecating humor is a lot more likely to win over your readers than abuse of the very fans whose nickels and dimes keep you in business every month. And Stan Lee's classic Marvel letter columns aside, I think self-aggrandizement ultimately backfires unless it's done in an over-the-top way that demonstrates you really don't take yourself too seriously.

9. What About Bulletin Boards, Chat Rooms and Websites?

One could argue that letters pages are an anachronism in this era of Internet forums, and that could be true. I haven't spent much time in these forums, so I can't speak with much authority about them, but I'll give you a couple things to keep in mind.

First, the topic of the day is how to enhance the value of the comic your audience has paid for. Activity on the internet can serve as valuable promotional tool, but it's not part of the package people get for buying the comic itself.

In fact, the forums can be dominated by people who don't like your comic and are determined to shout down the people who do like it. People tend to shoot from the hip in these forums and not necessarily think through their comments as thoroughly as they might if they were writing a letter or even speaking with you face-to-face. Chat rooms and bulletin boards and e-mails are quick and convenient ways to communicate, sometimes anonymously, and because they are, not everyone ponders a great deal before they commit their thoughts to the keyboard. Certainly, these are good places to go for from-the-gut responses, but they don't exactly serve the same function as a good letters page.

Also, these forums can be habit-forming and time-consuming. You can quickly find yourself spending a lot of time responding to fans in these

forums and losing time you should be spending on the creative project itself. And the fans also may be devoting so much time to these forums that they may have less and less time for the printed comic book itself, which obviously isn't very good for the business.

Somehow to me, the act of a fan sitting down, writing a letter, and sending it in is a little more consistent with the long-term relationship you want between readers and creators than the establishment of an ongoing computerized dialogue.

That said, computer technology has certainly revolutionized the business of getting feedback from the readers and I have the feeling that those who, unlike myself, have spent years making use of the opportunities probably have a lot of positive things to say about these forums and the good that can come of them.

And the on-paper incarnation of this business may eventually be replaced by computerized formats, so anyone who ignores on-line industry developments risks being left behind as business evolves.

10. I Suggest Listening To Individuals Rather Than Groups.

One of my prejudices in favor of letter writing is that most letters come from individuals who are expressing their unique and individual perspective. Chat rooms and bulletin boards, by contrast, can create "camps" of fans advocating for and against certain causes.

I always felt comfortable hearing what a lot of individuals had to say and giving each voice the weight its persuasiveness merited. And I conversely felt uncomfortable with groups of fans that joined together to try and lobby for their preferences. For one thing, that didn't seem fair to the people who continued to speak as individuals, that they should have less input than people who banded together. I'd be a lot more impressed

with fifteen individuals who all made the same suggestion independently than fifty fans who made the same suggestion as part of an organized campaign. One never knows to what degree those fifty people honestly and strongly agree with the group viewpoint and to what degree they convinced each other to feel that way.

I can remember back in my pre-pro days, when they had reader elections for the leader of the *Legion of Super-Heroes*, and I voted for Cosmic Boy not because he was my choice, but because some of my friends thought if we all voted for one good candidate — they settled on Cosmic Boy — we might be able as a block to prevail against the rabble of readers who were voting in such seemingly less-qualified leaders as Polar Boy, Dream Girl and Timber Wolf. I think our intentions were certainly honorable — we honestly thought the comic would be more credible if one of the team's natural leaders was voted in — but it certainly resulted in some people, myself included, changing my vote from what was my true first choice.

It's an interesting metaphor, because the comic might honestly have been better had our group's plan succeeded and we'd dictated a more logical choice for Legion leader than what the mass of readers was selecting. But those seemingly less enlightened votes also better reflected the viewpoints of the mass of readers who, at the time, were responsible for the book's overall sales totals.

Of course, if you're working on some self-published or entry-level project, you should be so lucky as to be weighing the opinions of big blocks of your readers versus numerous individual letter-writers.

But who knows? Pack your comic with enough good stories *and* great additional features, and maybe one day you'll find yourself dealing with exactly these kinds of issues.

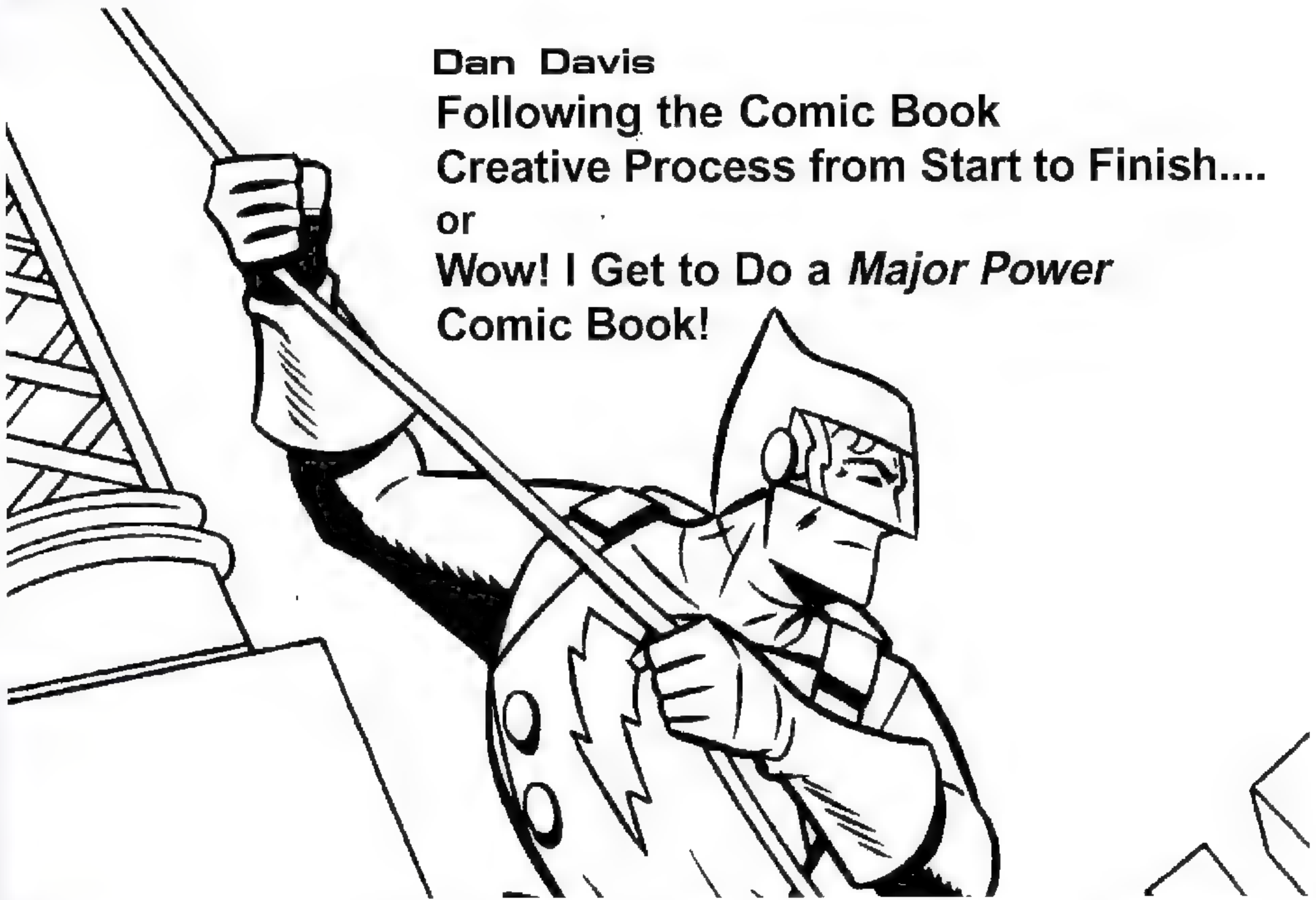
Contact Tom at
tom@bluelinepro.com

Dan Davis

Following the Comic Book Creative Process from Start to Finish....

or

Wow! I Get to Do a *Major Power* Comic Book!



I was asked recently to produce an advertising comic book, which gave me a wonderful opportunity to create a comic from start to finish *and* have complete control over the process. Naturally I jumped at the chance, and thought it might be fun to detail here just how I did it. A word of caution though; I took some shortcuts that might not be the normal way of doing things, but since I was the boss on this job, I okayed it! I'm easy to work with.

Major Power was a "safety conscious" advertising character I had been drawing for the local power company, and they were so pleased with the attention he was getting that they decided to put out his very own comic book. Initially they had hoped for a color book, but when expenses proved too high for that, we hit a nice compromise by printing it in black and white, and then coloring a web version. Incidentally, you can view the entire mammoth nine-page epic at www.majorpowerkidsclub.org! I also did the animated gif of Major Power lighting his sign at the site. But wait! Read the rest of the article first before checking all that out!

Since we were publishing some safety tips along with the main Major Power story, I was free to cook up whatever I wished, and didn't have to do a dull "educational" type of saga. I decided to flesh out Major Power a little bit and show some things I didn't have room to show in the smaller comic strip ads we'd been putting out with the character. Some splash pages would be in order to really show him in action, and I could also give readers a look at his skyscraper crime headquarters (aptly named Power Tower), his Power Car, and a few extra gadgets from his costume and power pack. All fun, traditional superhero stuff, in an all-ages type of story.

"We want him to fight SquirrelMan!" the company representative said. Clueing in to my clients needs I cleverly replied, "Huh?" It was then further explained to me that squirrels cause a lot of power outages, and that might make a logical opponent for our clean cut superhero. After some thought I changed the name to "The Squirrel" and did a mad scientist criminal riff on him, making him more in the vein of a Batman crook like The Penguin. I added robot squirrels so we wouldn't have to feel bad about cute furry animals getting shocked, and the story started to come together.



Major Power, page 8 of the comic book in rough pencil stage

That's a good point to take note of. I would never have dreamed up something like "The Squirrel" on my own. But taking the client's suggestion I was able to make it fit into a short story that I felt would work. And it was a real stroke of luck that we did use "The Squirrel." No less than *The Wall Street Journal* discovered us on the net and decided they'd like to use a picture of our characters when they publish an article on animals and power outages!

But enough background. Let's get into the creative process. First, you start with a sketch! Hey! Where have I heard that before? Actually, I knew what Major Power looked like, but I had to sit down and sketch out The Squirrel. That way when he showed up in my story, I'd know who he was!

After my character sketches, I sit down with a pad of paper and start doodling and jotting notes down. At some point I may make an outline of pages and list the main thing that will happen on each page. That helps me not to meander around in a story and then suddenly find I'm on

the last page with too much to wrap up. It also assures I have a solid beginning, middle, and end. If the story makes sense in this brief outline, it will make sense when it is fleshed out.

The story is kind of like a puzzle. I start with some pieces and then fill in the rest. I knew I wanted to open with a splash page, and have an action splash page two thirds of the way through the story just to treat myself and the reader to some big panels. I knew I wanted to introduce some of Major Power's equipment like I mentioned earlier. And I knew he would have to meet and confront The Squirrel, and stop his nefarious plot to drain the city's power. Little by little, and with a lot of scribbling, the story began to fill out.

Next come thumbnail drawings about 1" x 2" that represent a full size page. I block out how many panels I think I'll need to move from point A to point B, and jot some notes along with the stick figures. These are really primitive, and you probably couldn't make any sense of them if you saw them. Sometimes even I have to try to



Major Power, page 8 inked line art Notice black areas are white, to be filled in using the computer.



Major Power, page 8. Black areas filled in and lettered on the computer using PhotoShop.

remember myself just what these little sketches mean when I refer back to them later on in the process.

Now I can take copy size paper and lay out the pages. I don't start on good illustration board because I scribble quite a bit when I draw, and the page gets chewed up and is no good for inking by the time I'm finished. So I lay out the panels and rough in the characters, and maybe go over these again with a lightbox and another piece of paper on top so that I end up with a pretty clean drawing. I like doing cleanup work and redrawing with a lightbox and a new piece of paper rather than do a lot of erasing.

I also leave room for word balloons. In this case I went ahead and penciled in the lettering and laid out the balloons right on my layout pages, even though I would do this job on the computer and not by hand for the final art. By roughing in the balloons I got a better idea of how much space I needed for them, and so had a more balanced comic book page when I was done. I wrote the final script right on the layout pages, and even adjusted my

script to fit the space available if I ran out of room. Another advantage to doing everything yourself!

I took a shortcut with the next step and drew the finished pages one more time on good illustration board (Blue Line Pro Strathmore 400 series) - but I drew them the same size as my copy paper layouts, which is the same size they would be printed - instead of blowing them up to 10"x15" like I normally would. I was using an animated style without excessive detail for Major Power, so I saw no reason to draw and ink them so big only to reduce them again on the computer. It fit the job I was doing, but if you're drawing regular comics there are advantages of working large and then reducing.

Now I was ready to ink, and I was able to shortcut the process again by only inking in the line work, leaving the solid blacks for the computer. I put "X's" to remind myself where I needed to fill in blacks, and probably cut my inking time by a third. I also purposely drew the line art with almost no open lines so that I could click and fill with the paint bucket in Photoshop and not have the paint "spill out" all over the page. Again, it fit the style I was after, and by thinking ahead I saved myself some time later.

At this point I photocopied the page to get a darker black, then scanned it into my computer as a black and white line image at 600 dpi. I cleaned up any flecks of dirt or ink in Photoshop with the Eraser tool, and then clicked Image Size and redid the resolution to 300 dpi. That was going to be good enough print quality for the final art under our local printing circumstances, and make for a smaller size that was going to be easier to work with.

I changed the mode to Grayscale and began to add layers of type. For the cover I selected logo and title fonts, and enlarged the regular word balloon lettering a little to make it more dramatic. I put a thick word balloon around it since it reminded me of the early Marvel covers from the 1960s that I love. And Major Power is a pretty retro kind of guy anyway with that rocket helmet visor and square jaw!

The inside pages proved to be a good learning lesson for me as I had never lettered an entire story myself, and now I was going to get plenty of practice. In my version of Photoshop 7.0 the lettering is really pretty easy. You select a font. In this case Blue Line's basic comic lettering is all I used, preferring to do any sound effects myself by hand. I set the size and also selected "crisp," as it



Major Power comic book cover. Finished line art with blacks and touchups to be done on the computer.

appeared to add to the sharpness and readability. I used about 10 point for size. Each time I selected "type" it added a layer, which makes it easy to adjust the placement of each word balloon and caption. Clicking on the base layer, which was my line art, I added a layer and titled it "balloons." After drawing the balloons and pointers around the type with the pen tool (or ellipse tool), I would stroke the path with a 5 pt. black stroke, and then click and fill the balloon with the white paint bucket. It worked beautifully. The positioning of the layers allowed the type to stay on top of the balloon, and the white fill in the balloon covered the line art on the bottom. I'm sure there are plenty of ways to do this, but this is the one I figured out all on my lonesome and I got to be pretty fast at doing it.

Finally, I could compress or flatten the layers, and save a version for transmission by internet to my printer or burning them on a CD and delivering them in person. The black and white comic was finished - for my part of it anyway.

Selling my client on a color version for the web was

as easy as showing them one sample of how bright and colorful it would look on their computer monitor. A picture *was* worth a thousand words, and after seeing the cover they wanted the full story colored for their website.

My process for coloring is like this...again; this is only one way to do it, certainly not the only way! I would select the entire file or page and copy, and paste it into a new layer. Titling the new layer "Colors," I changed the layer from "Normal" to "Darken," and started to click and fill. The Color layer was now the second layer, directly above the line art background layer, and I could now color and paint without covering my line art. I wanted bold, flat colors for the most part - in bright, vivid choices that reminded me of the comic books of old. Nothing too fancy here. A few gradients added to certain figures and backgrounds. A few highlights added here and there (usually by airbrushing in a 10% white), and some muted choices for night scenes and bright choices, if for instance I wanted to alert the reader to an idea, danger, or other emotion by nudging their perception a little with color.

Do check out the final results online. It's free, of course! At that price we'll sell a zillion copies!



Finished cover with blacks, logo and text in place. Ready to color.

Spring into Cleaning



Not all the tips and tricks in the world will help you to ace your deadlines any faster, if your computer is not running at its peak performance levels. Unnecessary stuff n' junk piles up on your computer over time ...like the way your dirty laundry does. One day everything is neatly folded and clean; before long you're wearing the stuff from the back of the drawers, because there is nothing clean left to wear. Separate your colors from your black & whites, your prints from your delicates.

Nope-- I'm not talking laundry anymore. Separate what you've collected on your hard drive and go through the goods from the not-so-good.

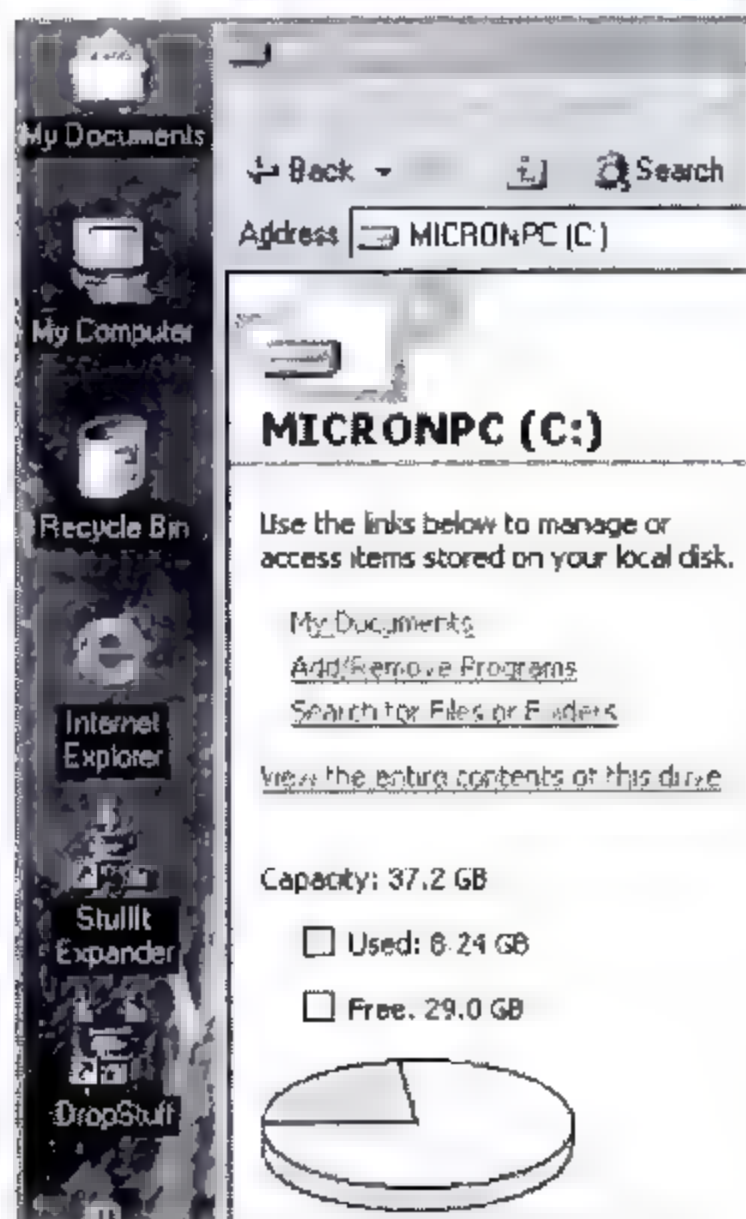
Nothing beats a fresh install of your Operating System, but this is the next best thing to starting from scratch. Its best not to have programs running while you do this. The time is now folks! It's time to **TAKE OUT THE TRASH!!!** I'm not just referring to the files you got sitting in your recycling bin (that would be too easy, and barely scratching the surface) that there is just the tip of the iceberg. Break out your virtual soapy suds, and clean up a storm today.

As a precaution, always (did I mention always?) — ALWAYS back up your important files. I can't stress this strongly enough! Make copies on diskettes, or burn a CD with the things on your computer you don't want to live without. Some DSL services even allow free hefty megabytes of storage on-line, so that it won't clutter up your hard drive.

During normal (or abnormal) day-to-day operations, your computer seems to crash at the worst possible times. Like when your editor needs the stuff "yesterday" (as usual) you're almost done (as usual) you blink (as usual) >CRASH<YYEEAAarrggghhh!!!

Computers seem to have a mind of their own. Its not a question of "if" they will crash, it's a question of "when." Be prepared, that's why we buy insurance (just in case ... you never know) Back up your files at this time, since you're going to be putting your system through its paces for this exercise (as well you should). Got them all safe and sound somewhere else besides your physical hard drive? Good —Proceed!

These are regular tasks that should be performed from time to time. It's basic enough that you don't need to be a computer wizard. If you have any doubts, don't do anything until you know what I am referring to. Ask a friend to help out if necessary.



Pie Chart shows how much of your hard drive is full. Think of it as the gage for your gas tank in your car. Lets you 'see' your hard drive

Double click the "My Computer" icon on your desktop. Click on "C: Drive" (and/or other drives where you store your files). [see diagram]

Before we get started: Look at your Hard Drive's "pie-chart" for your available Hard Disk space. Make a note of it...you'll get a bigger piece of the pie when it's all said and done.

Run a quick diagnostic to fix possible little glitches that crop up from time to time. After this is done, it should help the other utilities work better (Disk Cleanup, and Scandisk, and the Defragmenter)

START> Programs> Accessories> SystemTools> ScanDisk.

(Checks for & repairs disk for errors) Type of test "standard"; check "automatically fix for errors"; click "start". Not uncommon for errors to occur from time to time due to: power-failures, improper shutdowns, files loading up weird, gremlins, etc.

START> Programs> Accessories> SystemTools> Disk Cleanup.

(Clears your Hard Disk [another word for Hard Drive] of unnecessary files to free disk space) Select Drive, click "OK"; review list, click "OK", click "yes".

START> Settings> Control Panel> click Internet options.

Window opens up... stay on the default "General" tab at the top. (This is where you can let your Windows Operating System get rid of all the clutter for you, instead of having to physically go in and do it yourself) [See diagram.]

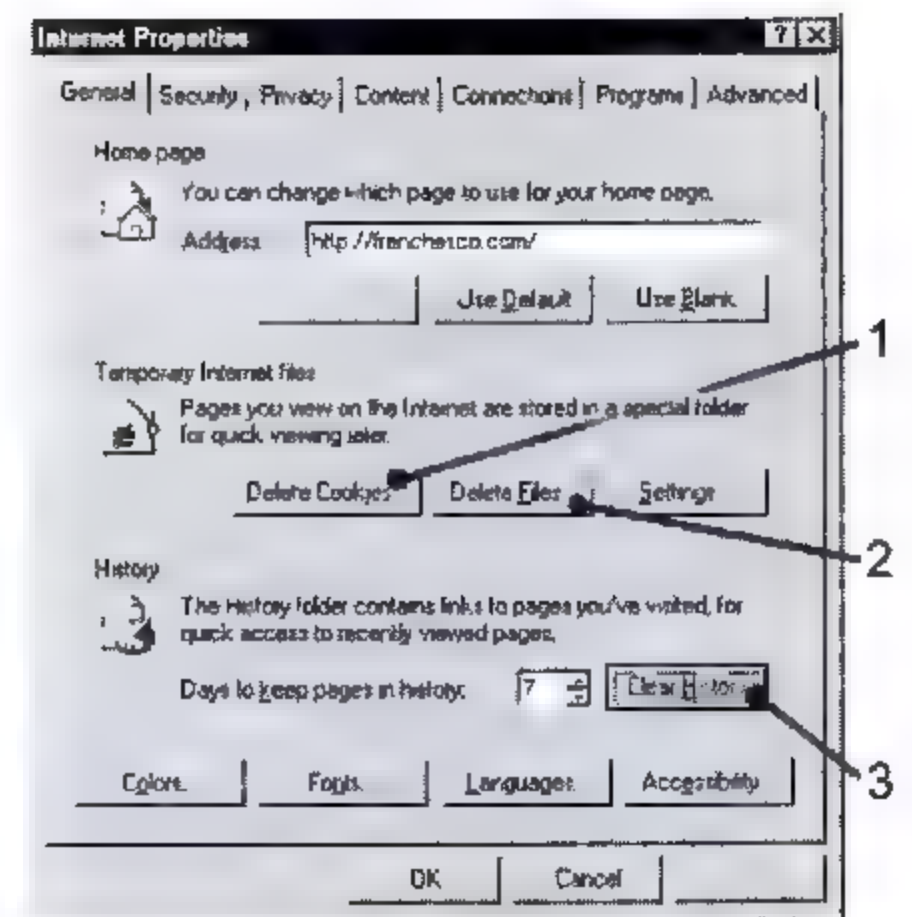
It might take a little while for each one to do its thing, especially if you haven't done it in a while. . . if ever. The longer these steps take, the better it is. That just means you're getting rid of a lot of junk you really don't need gumming up the performance level of your computer.

After all three are done, click "OK" or the "X" in the upper right hand corner of the Internet Options window.

Delete E-mails: delete all of your unnecessary READ e-mails; delete all SENT emails you don't want to keep.

Finally: **Empty your Recycle Bin.**

Shut off your computer ...let it cool off for a little hile, 15-30 minutes. Turn it on again ... do the Defragmenter (kinda sounds like a dance from the sixties).



- 1 Deletes Cookies your computer's 'footprint' left behind when you click on each website
- 2 Deletes files into your system creates, but 'you don't need
- 3 Delete History, computer stores every web page for easier viewing when you visit them again for quicker downloads.

DO this LAST: Defragmenter properly fills in all the gaps you just made with your "spring cleaning"

START> Programs> Accessories> SystemTools> Defragmenter.

(Defragments your Hard Disk so that your computer runs faster and more efficiently.) This could take a while.

Look at your Hard Drive's 'pie-chart' again. You may not notice a dramatic difference in the amount of available Disk Space, but your system will operate much more efficiently when retrieving information from your hard drive (as well as completing the tasks you assign it to do). It won't have to go on a "scavenger hunt" looking for fragmented files stored here and there and everywhere, then having to re-assemble them before you can have at it. You did save the good stuff for a reason, what's the point if you can't get to the info in a flash?

Do the happy dance... you've just made a huge difference on your system's performance levels. Now that your PC is running at peak performance levels, get to it, hotshots... work it hard!!! Just because you got a Gigabyte or two under the hood doesn't necessarily mean you are using every bit of raw power to do your bidding. If a lot of the system resources are too busy trying to put Humpty Dumpty back together again, even with all the king's horses and all the king's men lending a helping hand, it won't be the workhorse you think it is.

The light at the end of the tunnel: Performing your 'spring cleaning' twice a year will give your PC a King-Size order of performance goodness.



Cloak & Dagger ©2003 Marvel Comics

SKETCH POSTAGE

0.23

Letters Forum

Hi,

I've been an avid reader of "Sketch" since it's 1st issue. I really appreciate the emphasis on professionalism. My Favorite artists are George Freeman, Alan Davis, Jim Aparo, Don Newton, and John Buscema. I enclosed my first comic. I wrote and drew it. It was my first time using a brush. I produced it at age 36. I've already completed #2 and I'm pencilling #3. I've had numerous obstacles to overcome but I persevered. I never gave up. I've met with many artist far more gifted than I who did not work hard enough. The world will not beat a path to your door no matter how good you are. I have 5 stores carrying my little book. There are many retailers who support small pressers. Don't talk about what you intend to do. Just do the work.

Tony Figueroa

Hi Tony,

Great start with your Neutron comic. You've shown an understanding for dynamic storytelling and positive and negative space to create form. Keep up the good work.

Thanks,
M²

Dear Tony,

Thanks for sharing your work and thoughts with us. I'm impressed with your drive to create and succeed. As many people know, that can be a tough combination to make work. Comics are great fun and making them is a great profession - but the field's roads are littered with those that gave up, those that burnt out along the way, those that self-combusted, and those that just couldn't get any more gas from their personal or professional pumps to keep rolling the plies of the Bristol Beltways.

You've chosen some great talent to enjoy. Alan Davis' Killraven pages are filled with his usual handsome people and graceful, action-filled figure work, a pleasure to look at. Jim Aparo's Spectre is my favorite, if you're not familiar with his take on this great DC character don't fail to locate some of the reprints that should be readily available.

You're absolutely correct the comics world will not beat a path to your door, you'll need self promotion along with your talent to make things work for you. This is

a fact everyone needs to consider more and more, and has often been addressed by no less than Brian Michael Bendis and Michael Avon Oeming, terrific examples of the talent/self promotion combo. Your work may speak for itself, but you need to help it speak loudly enough to get heard and it will take persistent work on your part to make it happen in an extremely competitive and talent-filled market.

I hope you're taking notes from Beau Smith's regular "From the Ranch" column. Beau is one of the true kings of comic self promotion and marketing, with an impressive high-visibility track record (and many "covert" accomplishments), and Sketch is seriously thrilled to have him grace our pages and be able to bring his insight and tactics to creators every issue. He's worked his magic from his current position at IDW (with their 30 Days of Night and CSI comics currently on everyone's hit list) through his long hit period with legend Todd McFarlane, back to the exciting independent days of Eclipse Comics. Beau's tips are practical, economical, and some of the best advice you can get to jump start your visibility. Mix some of Mr. Smith's strategies with your perseverance, Tony, and keep pushing forward - Sketch wishes you the best with your endeavors!

Flint

Hi,

Hello. I have a question about the "full trim" art boards you carry: Is the 9" x 13 3/4" "safe area" dotted border on the full-trim art boards the actual border to the final printed page? or does the actual border on the printed page extend to the 15 3/4" x 10 3/8" image border on the full-trim board? Sorry if this all sounds very confusing. In other words, how much of the full-bleed area on the "full trim" art boards gets printed on the final page? And while I'm at it... is it possible to order back issues of sketch magazine, like issue #1 maybe?

Thanks very much,
Ryan Genovese

Dear Ryan,

First off, even if you are using full trim bordered papers, you don't have to use those borders. You can use the outermost border as your guideline and ignore the

rest

The safe area represents a place where the essential parts of the storytelling (art, and especially lettering) will be guaranteed not to get trimmed off. The 15 3/4" x 10 3/8" border is your area for the image. When the image ends where it is trimmed, it's called full bleed.

Hope I cleared things up for you - and please check our ad for available back issues of Sketch. We have a "Best Of" book coming up that will include some of our sold-out first issue.

Thanks,
M²

Dear Sketch Crew,

I have just received issue number 17. Thanks. It sure is a long wait for such a great magazine. Thankfully the content is interesting and informative enough for more than one read through. I especially enjoyed the interview with J. Scott Campbell from #16. He has a positive attitude towards his art and art in general, which is reassuring to an aspiring artist such as myself. I just wanted to congratulate you all on producing a wonderfully informative magazine.

I do have a question that I would like to put to you all. Ron Garney briefly addressed an issue that I have noticed before and have been very curious about, but no one really ever mentions it. That is plagiarism. Mr. Garney said that some artists bite others work with a few adjustments and claim them as their own. Aren't there laws against that and where is the line drawn between something just resembling another's work and actually ripping off?

I am asking because for fun I like to draw characters from novels the way I picture them and I also like to illustrate songs. Now I know that I can not publish them without permission. I just use them for my personal enjoyment and to show in my portfolio. Am I safe from prosecution? Any answers you can provide will be greatly appreciated.

As always, I look forward to another great issue and especially the Pat Lee interview. Once again, thank you for providing a great learning tool to all of us who hope to break into the field.

Sincerely,
Adam Turner

Hi Adam,

An artist doing work inspired by the work of other artist is not a new idea. Having "some artist bite others work with a few adjustments and claim them as their own" is what art is all about, from a pessimistic point of view, of course. On the flip side, this same argument is what makes each generation of artist better than the next. By taking on another artist's work/influence and imitating, adapting, and synthesizing it into your own style, you are essentially adding your own building block to the never-ending aesthetic pyramid called Art.

A piece of artwork is not made with just the composition and material used such as graphite, paint, ink, etc., it's made with the thought process of the artist behind it. Your imitation of an Alex Ross style painting may seem similar but is by far not the same, unless you some terrifically versatile artist who can imitate anybody's style.

Plagiarism is claiming somebody else's work as your own. There is no law (to my knowledge) that would prevent you from publishing artwork inspired by a song, novel, or any other person, place, or thing in this world. Though I'm sure there is a lot of gray area in all this, essentially, your interpretation is your own. Just don't be so forthcoming with your inspirations. You never know on what grounds somebody will try to sue you.

Sincerely,

M

Dear Adam,

Thanks for your letter and concerns – now relax, and draw away!

We all draw work inspired by other artists, music, and things we see and are impressed by in real life (and real life by the way, I hope inspires you to do plenty of sketching and life drawing). However there's an obvious line between being inspired, and simply imitating or swiping. As long as your drawing is inspired by the work of others, not copying it, you should have no legal troubles with your private work. However, publishing work too closely "inspired" by another's art could possibly lead to problems. If you're interested in reading about one such situation, the Lai brothers have had recent dealings with MIT over their Radix comic book.

Is your portfolio just for your personal enjoyment, or do you plan on showing it around in hopes of securing work? You should be that a portfolio simply filled with too closely "inspired" material will not get you far in the industry, unless it displays a great ability to emulate a successful market style.

Considered a practicality by many, swiping is sometimes used for speed and satisfying deadline crunches, but more and more often simply as an overall crutch. Figures seem to be the main item to light box, but cover compositions and good girl art can

be among the most recognizable lifts. Oddly, things that should be swiped – well drawn hands and feet, for instance – are usually bypassed by the swiper, their lapse of talent (and integrity, depending on the situation and your view) made more egregious by their lack of thought and vision. Pencilers often cop the work of other artists old and new. Not too long ago, Rob Liefeld's numerous lifts caught plenty of publicity and derision, but swiping is far more common in comics than you might think; some hands are just better at it than others, disguising their source material sufficiently to make the work their own. Most artists have practiced swiping at some point. Sometimes a cool image you've seen somewhere over the years comes into your work almost unconsciously, and you replicate an image or pose without even thinking about it. Influence can be strong, but if you're passing the point of "homage," at least try and disguise it by adding your own personal stamp.

Do studies of other's work as much as you want, it's a great way to learn – but keep in mind who will be checking you and your work out. If you are borrowing too heavily from others it will certainly be noticed and not necessarily appreciated. Other artists you encounter will have varying attitudes towards those who "borrow" or are "inspired" by another's work. Legal action against you can hurt, but so can others' opinions in business, so this is something to keep in mind as well.

If you're going to borrow it's best to consider how "inspired" your work is, and how well you've disguised it – er, made it your own – especially if it's a piece you're submitting for review or publication. And of course, the most hopeful thing is that through practice, stud, and growth you become a skilled enough draftsman to rely entirely on your own knowledge and talent. "Look Ma – no light box."

This is a matter that invites opinion, so I hope other Sketch readers will write in with their viewpoints or experiences. But for the moment, Adam, I hope I've answered your questions. In the meantime, keep those inspired drawings coming. Mixed with hard work and your positive attitude – the more you draw, the more "you" your pieces will become – true "Adam Turner." In the future, you could be inspiring the next guy – and helping to excite someone else to create is a terrific feeling. Good luck!

Flint

I have to admit, for some time I've avoided your magazine fearing that it would be nothing but shill this, shill that of your own products. Fearing a conflict of interest. But this past week on my trip to New York (which was a blast by the way!) I happened to pick up your mag defying any fear I once had. To be honest, your

black and white color covered magazine blows other poser mags out of the water with sincere interviews, tutorials (which are your hallmark, don't lose them) and editorials. You do have a large section for the Blue Line catalog in the middle of the mag, but I'll forgive you for wanting to sell your wares as long as you offer tutorials on how to make homemade artboards (giving the standard measurements and all), keep revealing what the pros use (which may or may not be BlueLine branded products), and other things that show you're a true mag for the creator. A mag by creators for creators (and run of the mill fans too). As the Budwiser ads say, you're true. All this time I've been looking for a non-Wizard-Drawingboard mag that's not light on the hardcore creator stuff and IS light on the Entertainment Tonight-like industry gossip, and here it was! Getting down to the nitty gritty of the profession in a grass roots business kind of way. I love that! I learned a lot of things about creation that I know I wouldn't have found out about in Wizard. That a lot of professionals have a lot of the same problems I do when it comes to character design, drawing backgrounds, writing and coming up with stories, plots and dialog. A lot of it has to do with confidence building, and you give a lot of aspiring creators that confidence.

For a while now I've been trying to develop a story around a character I'm really excited about. That "while" has been 10 years now. And it's no secret to my family and friends that I have a lot of plans for my career. Let's just say that I have a lot of ideas sketched out in my sketchbook and not all of them include the story I've been working on for the last 10 years (since I'm into computers too (big time, I want to learn a programming language, so my real interests are quite varied and I get confused and afraid as to what to pursue in my life and what I have time for in reality sometimes), they include ideas for videogames and other things and inventions and designs for ideas). I'm not very good at design and writing, but I want to be good and sometimes it's frustrating. Not just an artist's and writer's block, but a whole planet in front of you and you don't know why. You've got all these good ideas, but have no idea how to put them down on paper past a few character profile drawings. I guess you make it up as you go along using the resources handy to you. Right now I'm trying to come up with a system on how to build a story (either one-time story or ongoing series). It would be really helpful if you offered a writer's workshop along with your artist's workshop, which no doubt you do offer and I'm just late to the party. Offering different writing philosophies and systems (like taking a high school English class all over again for those of us who unfortunately didn't pay much attention to those essay and short story assignments the

teachers gave out). I'm not looking for an easy way out or anything by learning from a magazine, but it sure would help overall and stuff. And I'm sure it will help. You're the first magazine that I want a subscription to because I'm really into what you have to offer. Seeing my friends and family subscribe to other magazines in different subjects and hearing their enthusiasm about it was lost on me. Now I have MY magazine! Yay! I'm gonna subscribe as soon as I can scrounge up some moola for it.

Sketch is about as close one who's not a traveler or one who's not very wealthy can get to meeting the professionals on a face to face workshop basis. That, and it retains all the humor and camaraderie any good successful magazine should have. Sketch is the mag I should have been reading all along. I OL. Thank you for the magazine and, really, truly, in all sincereness, keep up the good work. I'll be definitely writing to the letters section often.

Ryan Martinez

Dear Ryan,

So, you picked up Sketch on a trip to New York, home of the veteran powerhouses of Marvel and DC. Were you there on business? Maybe comic book business? Well, from the sounds of your letter, you're not ready quite yet, but if you keep working as hard as you have been, the future is waiting. We're glad you picked up Sketch anywhere, but there's no better place to do so than New York - a wonderful place with terrific people, truly one of the greatest cities in the world.

While there is a catalogue of art supplies in every issue we aren't "skills" - it's all solid comic art related material, made readily available for those without proximity to a good art store, access to web shopping, or knowledge of many of the materials we mention, review, and discuss. We also try to expose newer product to everyone, such as the Copic brand of markers, for those unfamiliar with recent imports or just ditching their old Sakuras. Many Sketch and comic art enthusiasts that don't live in an urban area know how tough it can be to find even some of the basic necessities at their local "art store" these days. While there are still a few people out there cutting and ruling their own bristol off pads from their mall craft store, our Blue Line board is used by some of the top industry houses, and we extend access to it for individual use. You can wait for quite some time trying to special order some of the instructional, manga, and art books you can find in our catalogue from your local book store - if you even know they're out there to begin with. The catalogue is there for the convenience of those looking and working for material in a specialized market, and many people have enjoyed the advantage of its one stop shopping.

Since my Sketch editorial incipency, I've tried to bring readers the very important and educational information they need and desire - in an enjoyable fashion, with a sense of creative camaraderie - with heart. The catalogue is just one of the things we do to try to make your creative efforts easier and more rewarding. I'm really glad you enjoyed your first Sketch, and found what makes us special - a sincere effort to help everyone enjoy their comic book creativity and the medium we at Sketch love!

When I was a kid (back when the Elder Gods roamed the Earth) I looked forward to the Bullpen Bulletin page of a Marvel comic, or some insight into the creative process or the creators themselves in the occasional odd ball editorial or letters page of another publisher, almost as much as the comic story itself. That, coupled with my love of drawing and the obvious fun and excitement of reading comics, helped lead me to wanting to do comics for a living.

What a blast everyone in the field seemed to be having! Many years and a generation or so later, readers are less naive about things. Producing comics is great - but there's plenty of effort and practicalities that need to be addressed when you create them, especially for a living. Like any other job, it can be hard work - and like anything in life, you need heart and dedication to make it work for you.

There are many good books, magazines, schools and sites out there for people to enjoy and learn from. It's been my very good fortune to know some of our Sketch contributors from my years in the field, among them Beau Smith and Chuck Dixon, top flight guys with that heart and dedication that continue to leave their mark in the business. I already knew their love of comics, and that's something I've been pleased to find that all our Sketch contributors bring to the magazine - a real enjoyment of comics and interest in sharing their knowledge with the readers. While we are introducing new talent (important for a number of reasons), you'll find a "guy in the trenches" attitude that comes from years of experience, a sincere love of the medium and its creative process, and peer fellowship here at Sketch - not elitism, comic book "rock star" arrogance, or pro snobbery. I only hope more readers like you will share their thoughts and fill the letters pages, that's what they're here for.

You mentioned things like ten years of ideas, frustration, and the need for confidence building - all I'm trying to point out is that we understand your situation, and hope you have found a magazine and creative outlet "home" here at Sketch. We've received letters, calls, and comments from all levels of the industry: Top-tier talent, journeymen pros, retailers, and people that never intend to actually create but enjoy reading comics,

and are simply curious about the methodology in producing something that they enjoy. We're glad you've joined these ranks, and I take it as a personal compliment that you have done so for the reasons you cite in your letter. My thanks to you, Ryan.

You obviously know succeeding in the field is going to take hard work, and it sounds like you're prepared to do it. I'm glad you realize "there's no easy way out," it takes practice and some broken pencils. Keep refining those ten years of ideas you mentioned - it may take another few to actually get them to where you can use them - but that's the reality of things. For what it's worth, you've brought up points and problems that everyone encounters - there's no Cinderella Story, but you can do it. We'll continue to bring you useful material that should help you out, but don't fail to help yourself to the many other resources available out there. Most importantly, keep your sketchbook handy, and keep drawing and writing down your studies and ideas as you go.

Your creativity is a significant investment of your time and energy. Weigh it as you work it. Write us again; let us know how things are going for you, and good luck.

Flint



Shawn Coolidge
South Lyon MI

POP CULTURE CON

HANDS-ON COMIC BOOK WORKSHOPS



CINCINNATI, OH OCTOBER 3-5, 2003

The Comic Book Workshops cover a wide range of subjects associated with the comic book industry. From panel composition to marketing, it's all covered. Here's a general breakdown of what the workshops are all about:

- 90 minutes of intense hands on instruction from a frontline professional(s).
- Small class sizes for personal up-close instruction. (limited to 20 students per class)
- Workshop package that includes materials and tools for the workshop. (all required materials are supplied)
- Additional supplies and goodies associated with the workshop subject to help you continue your studies.

YOUR INSTRUCTORS



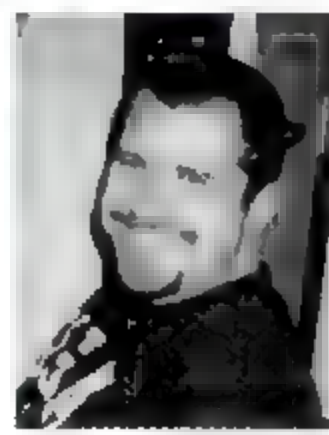
FRANK CHO



BEAU SMITH



DAN DAVIS



AARON HUBRICH



DAVID MICHAEL BECK



PAT QUINN



PAUL SIZER



MITCH BYRD

Also:

Scott Kurtz, Andy Kuhn
Stephen Steinbach, Bill Love

Sponsors:

Blue Line Pro
COPIC
The markers that were created for Creative People.



Artwork from Mitch Byrd's
NOTES TO DRAW FROM

LEARN HOW TO MAKE COMIC BOOKS FROM PROFESSIONALS

Comic Strip Theory

Instructors: Frank Cho and Steve Kurtz

Writing Comics

Instructor: Beau Smith (DC, Star Wars)

Marketing Comics

Instructor: Beau Smith (DC, Star Wars)

Figure Drawing Fundamentals

Instructor: Mitch Byrd (DC)

Comic Book Storytelling Fundamentals

Instructor: Mitch Byrd (DC)

Graphic Cover Designs

Instructor: Paul Sizer (Little White Mouse)

Digital Color Fundamentals

Instructor: Aaron Hubrich

Digital Color Advanced

Instructor: Aaron Hubrich

Cover Illustration (Painting)

Instructor: David Beck (Everquest, G.I. Joe)

Comic Book Illo and Page Layouts

Instructor: Andy Kuhn (Firebreather)

Animation Fundamentals

Instructor: Stephen Steinbach

Animation Advanced

Instructor: Stephen Steinbach

Manga Illustration

Instructor: TBA

Techniques in Colored Markers

Instructor: Copic Markers

Comic Book Inking

Instructor: Dan Davis (DC Comics)

Perspective in Comics

Instructor: Pat Quinn (Image Comics)

Comic Lettering

Instructor: TBA

Self Publish Your Comic Book

Instructor: Bill Love

DON'T DELAY... ORDER TODAY! SMALL CLASSES WILL SELL OUT FAST!

All for just \$50 a workshop. (You must also purchase a Advance Ticket separately)

Class sizes are limited, so hurry to reserve your spot now.

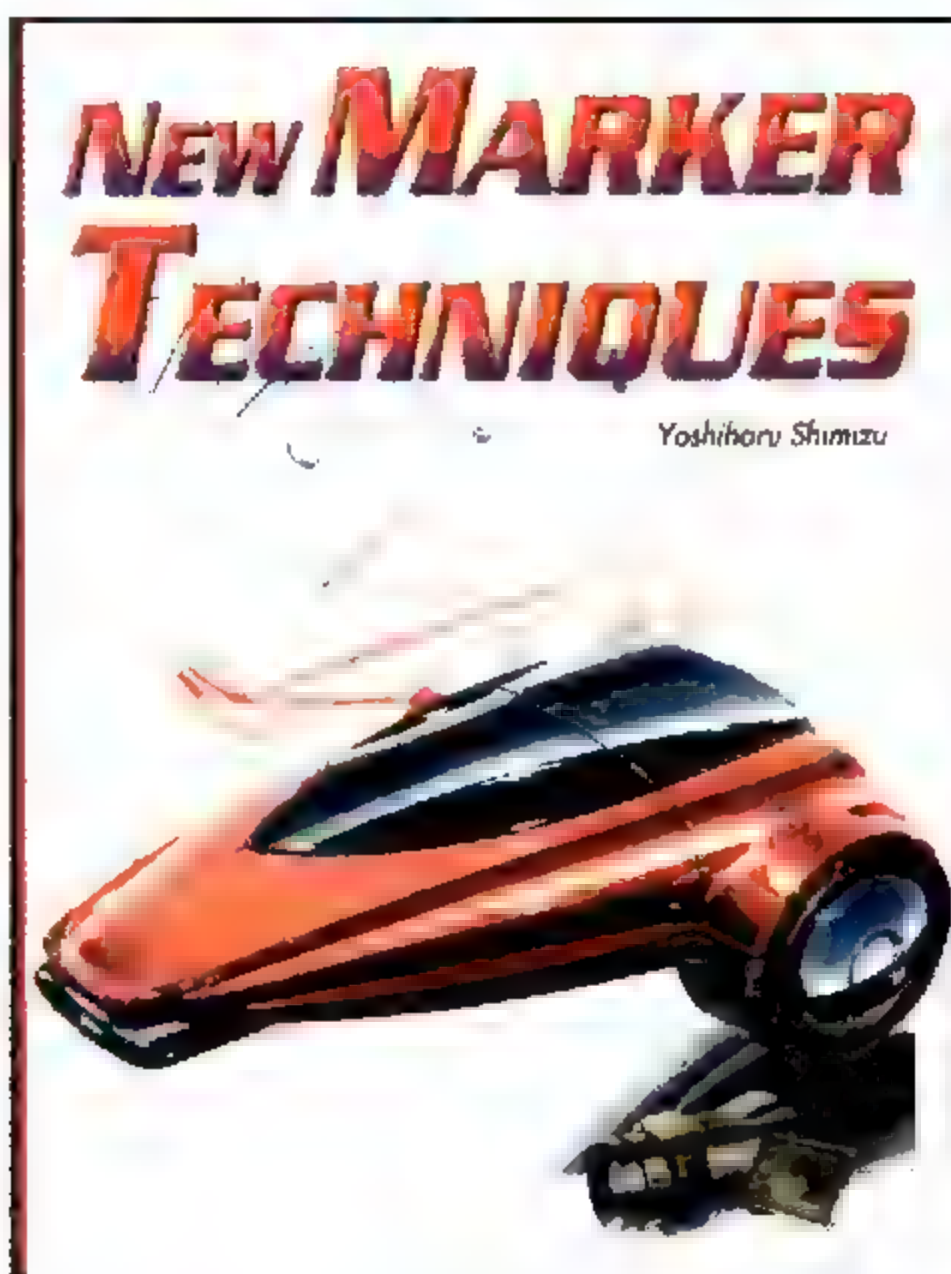
Workshops will take place during Pop Culture Con between October 3rd to the 5th of 2003. Exact times and dates for workshops have not been scheduled yet. You may purchase a workshop now, guaranteeing a spot in the class. No refunds will be allowed unless there is a change of Instructor, general subject matter, or a conflict in scheduling. A conflict in scheduling occurs when an individual has purchased tickets for two workshops that have been scheduled at the same time. Pop Culture Con will do its best to accommodate all Workshops pre-sales, but cannot guarantee non-conflicting schedules.

NOTE: \$50 is for the workshop only. This does not include price of convention admission.

PHONE ORDERS: Call 859-282-0096 between 8:00 am and 5:00 pm eastern standard time

WWW.POPCULTURECON.COM

Books



NEW MARKER TECHNIQUES by Yoshiharu Shimizu
Published by Graphic-Sha / Japanese and English Text
This book illustrates that even in the age of computers the important and essential role played by markers will not change. This edition is filled with full colored renderings of futuristic machines that any sci-fi illustrator will enjoy.



HOW TO DRAW MANGA: MAKING ANIME by Youogi Animation Gakuin & AIC / English Text
Published by Graphic Sha
This book is packed with full-color and b&w illustrations showing the steps involved in producing animation. A must for any illustrator that wants to create animations for fun or as a career.



HOW TO DRAW MANGA: COLORFUL COSTUMES by Tadashi ozawa
Published by Japanime & Graphic-Sha
This edition is packed with cleanly illustrated full-color drawings of just about any outfit that you can imagine. If you want to draw the person on the street then this book will make great reference.



HOW TO DRAW MANGA #2 A Comprehensive Guide To Manga Techniques by Ben Dunn
Published by Antarctic Press
Collecting the hit comic book series from Antarctic Press. This oversized edition includes: Designing Cover Elements, Small-Bodied Characters, Ninja High School Series 1, Pen-White Techniques, Heroic Anatomy, Water FX, Character Design, and much more. If you enjoy Antarctic Press Manga Style and want to draw, then you'll enjoy this book.



TACHIKAWA - NEW MANGA PEN

Manga Fountain Pen from Tachikawa is a new art pen that will revolutionize inking as we know it! The fountain pen features a chromium-plated stainless steel 0.2mm nib. In addition, the waterproof black ink is fed through a cartridge filler system that resists the usual problems of ink flow and skipping.

Tachikawa has announced that a variety of sizes will be available soon.



Deleter Inking Pen (Nib) Holder

You can use this for all Maru pens, G-pens, Aaji-pens (Tama-pen).

That right this holder actually holds to different types of tips, the small round (Hunts 102 tips) or the flat ends (calligraphy tips)

The sculpting of the handle makes it easier to hold and maneuver.

TOOL CRIB



Mars Plastic Eraser by Staedtler

This white eraser works very well when cleaning up your pencils after you've inked your artwork.

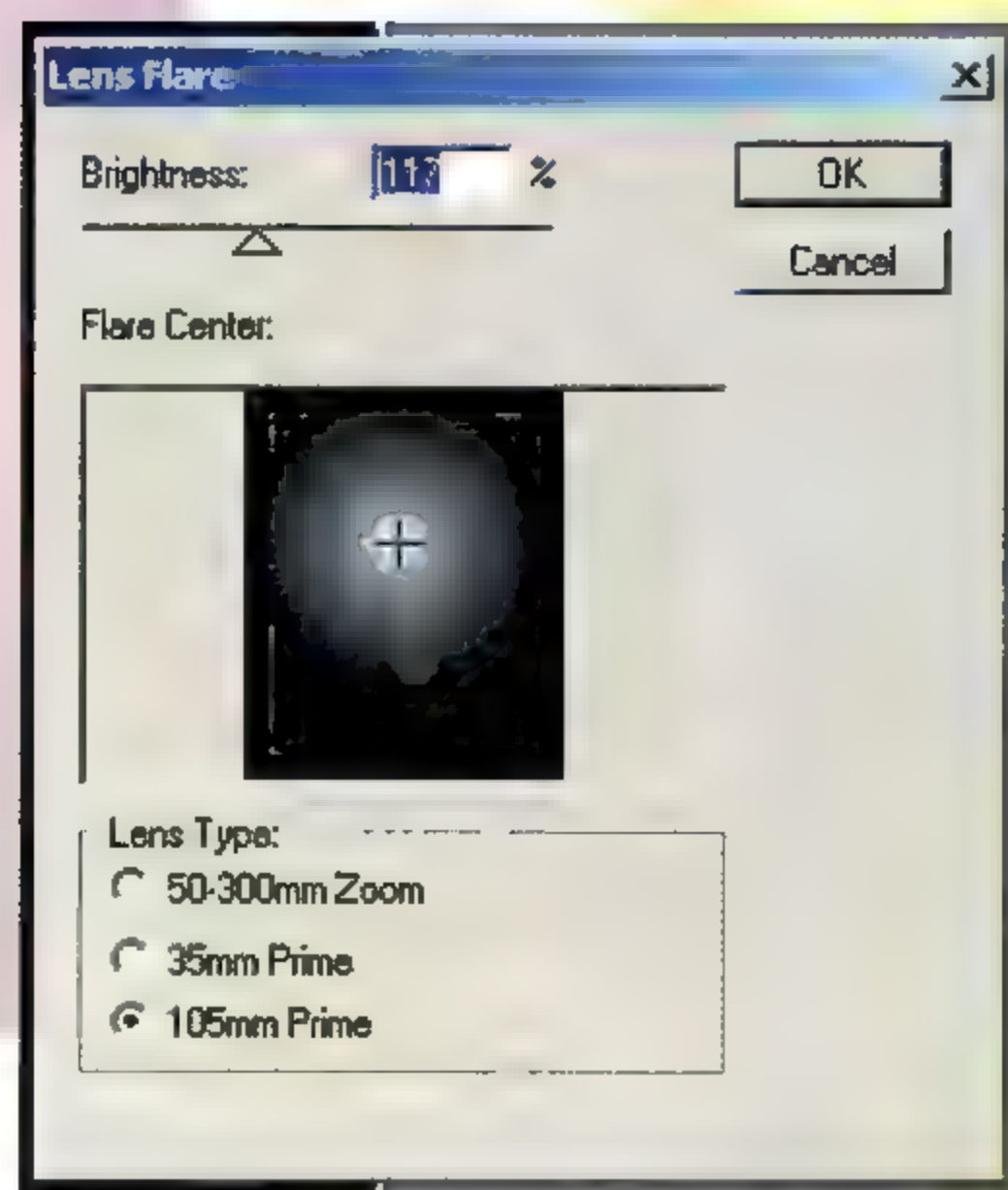


COPIC Air Brushing System Starting Set ABS-2

The Copic Air-Brushing System offers you the ability to convert your copic markers into Air Markers. And the great thing is that you can refill your Copic marker instead of throwing them away when they dry up. A very affordable addition to your art tool crib.

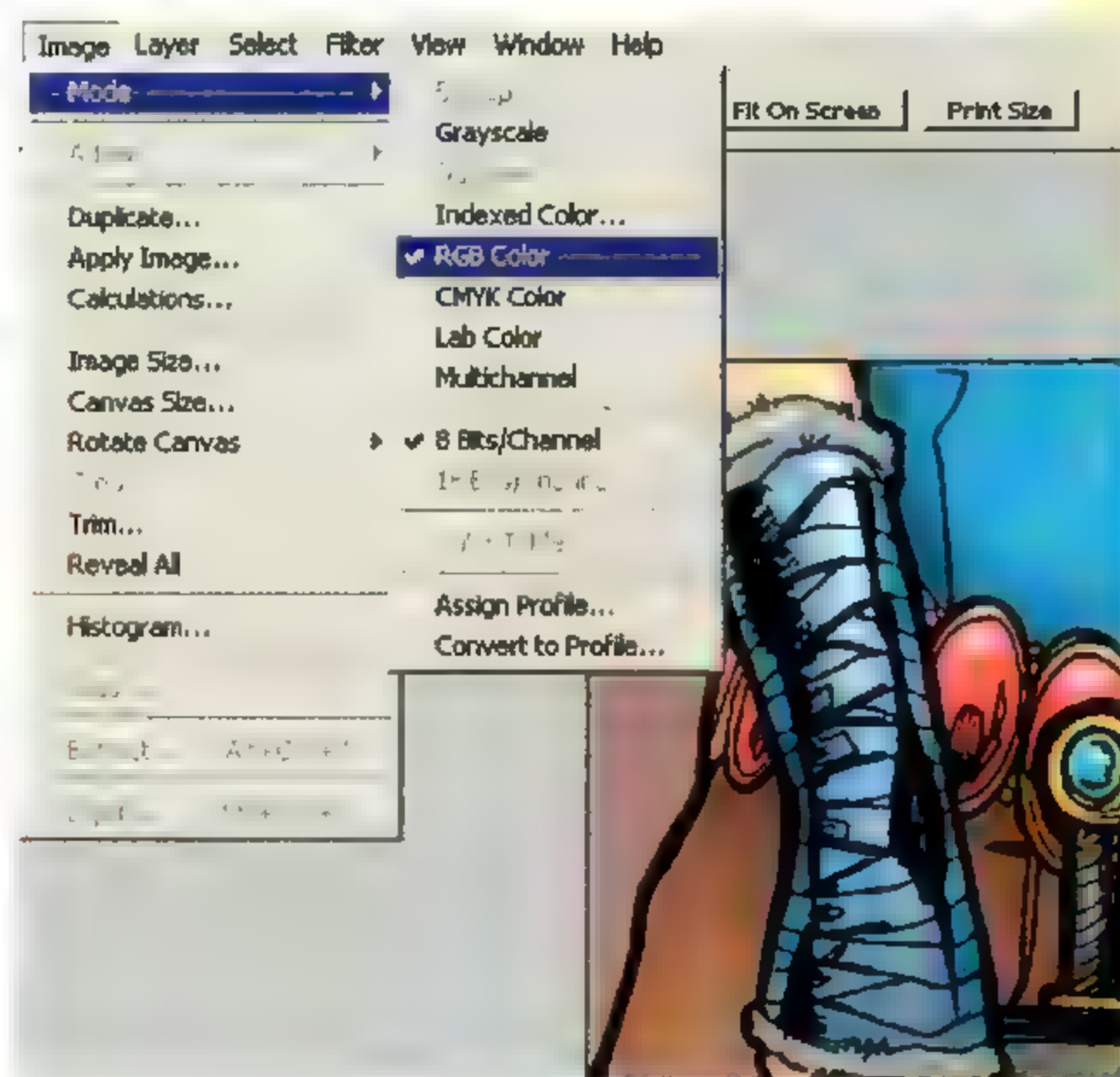
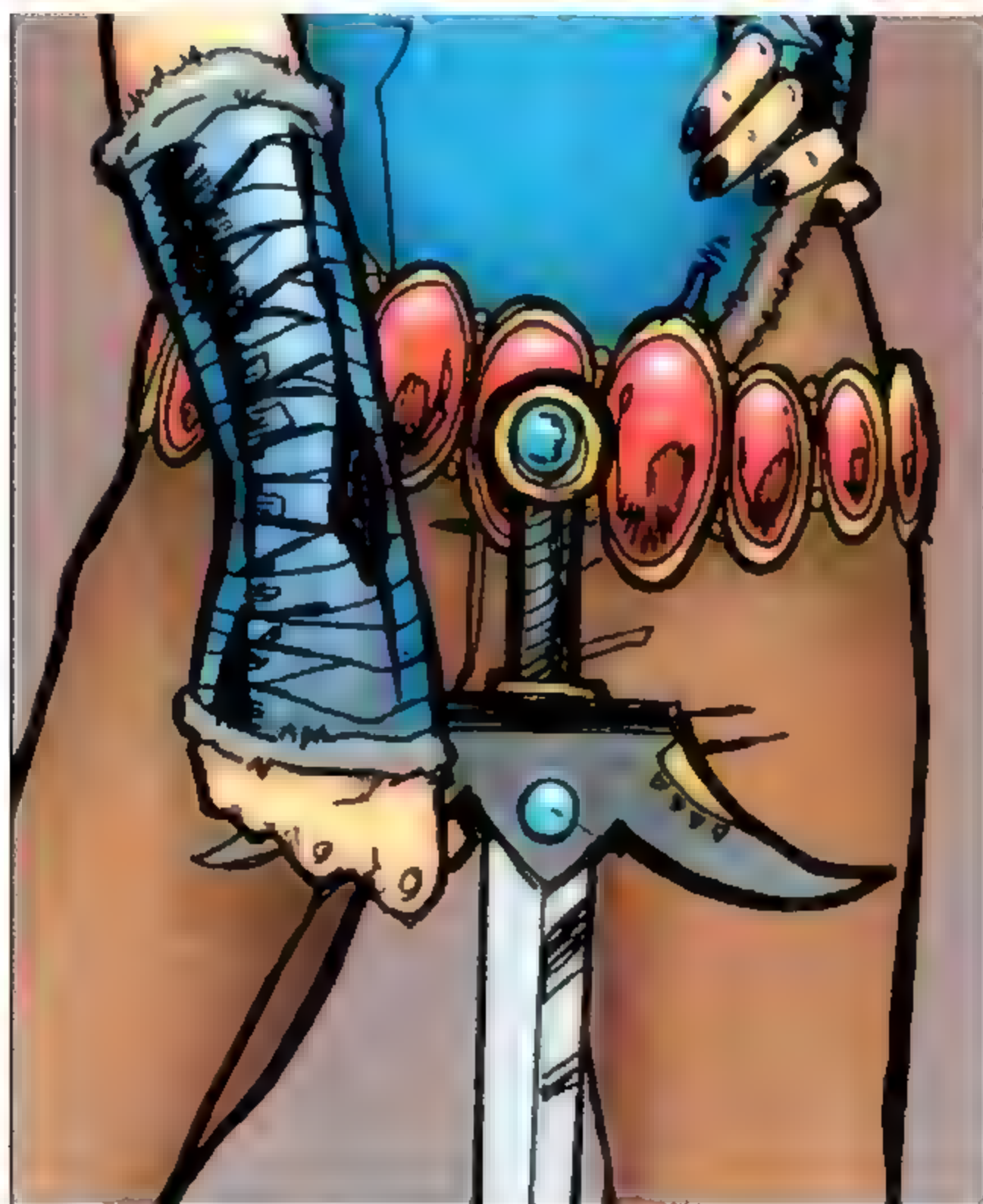
TAL COLORS

LENS FLARES MADE EASY

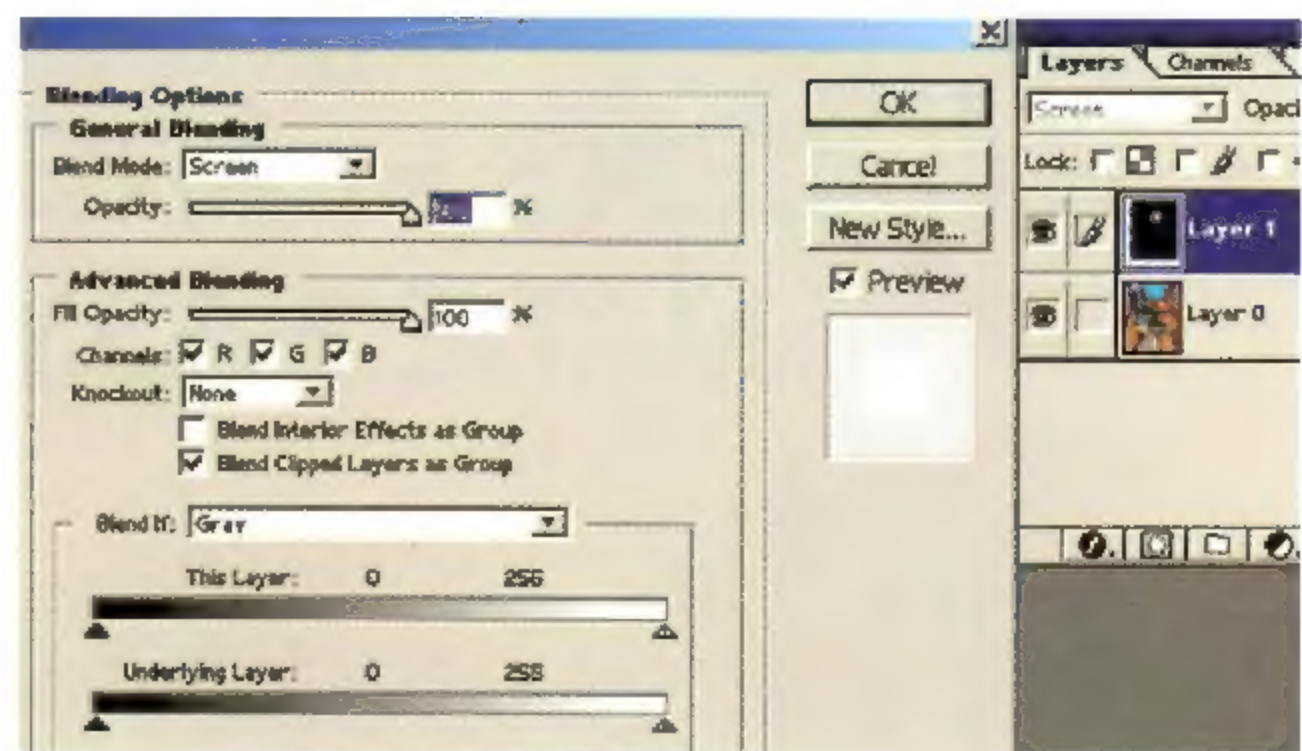
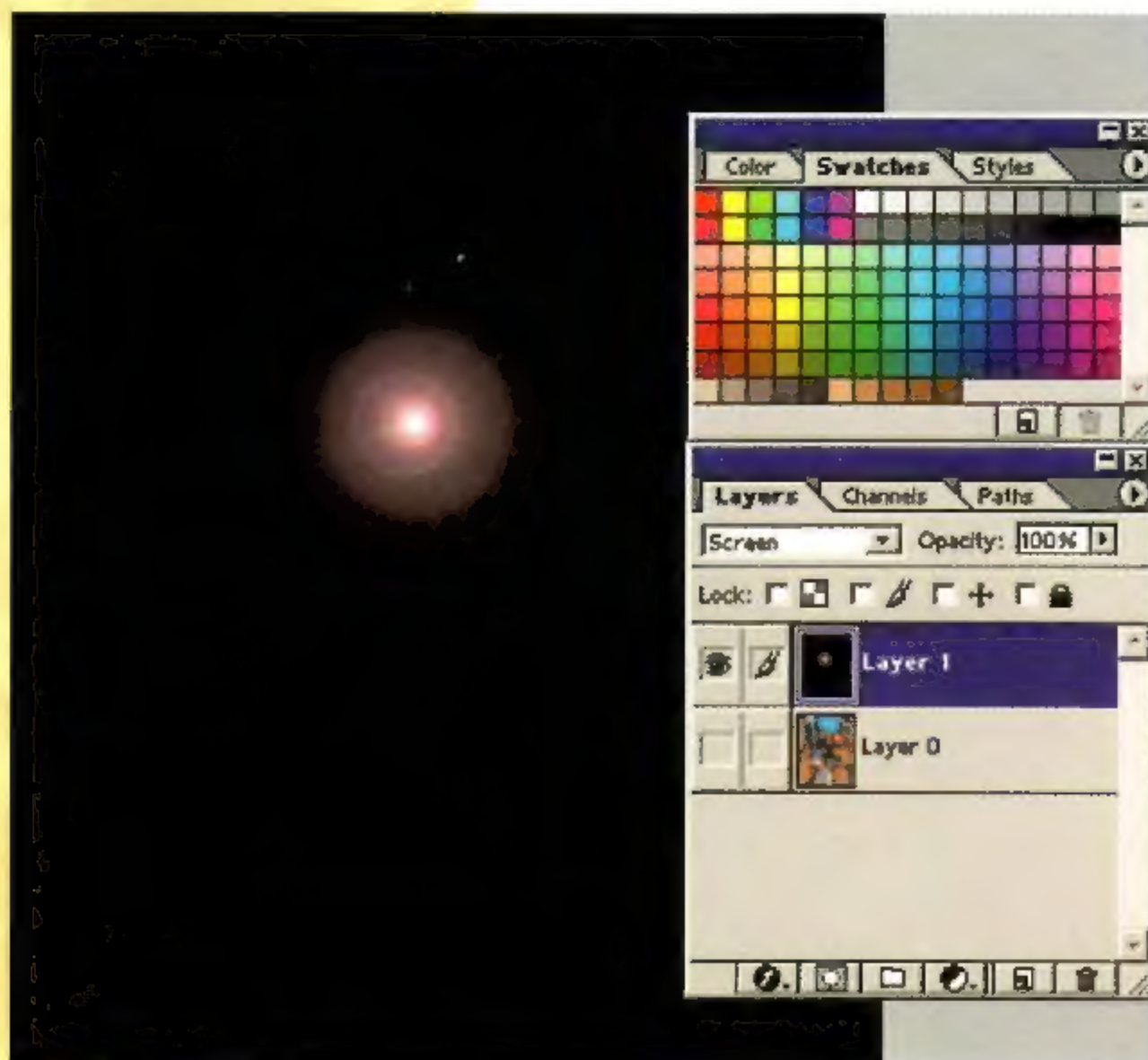


There are a lot of shiny objects in comics. Your job as a colorist is to make sure those things look pretty cool, with a nice lens flare effect using Photoshop. The idea is not to go too crazy though. If you add a lens flare in the right place, it really finishes off a piece. Here's how you go about making things shiny. The only thing you'll be missing is the sound effect of a "ding!" - but that's a letterer's job...

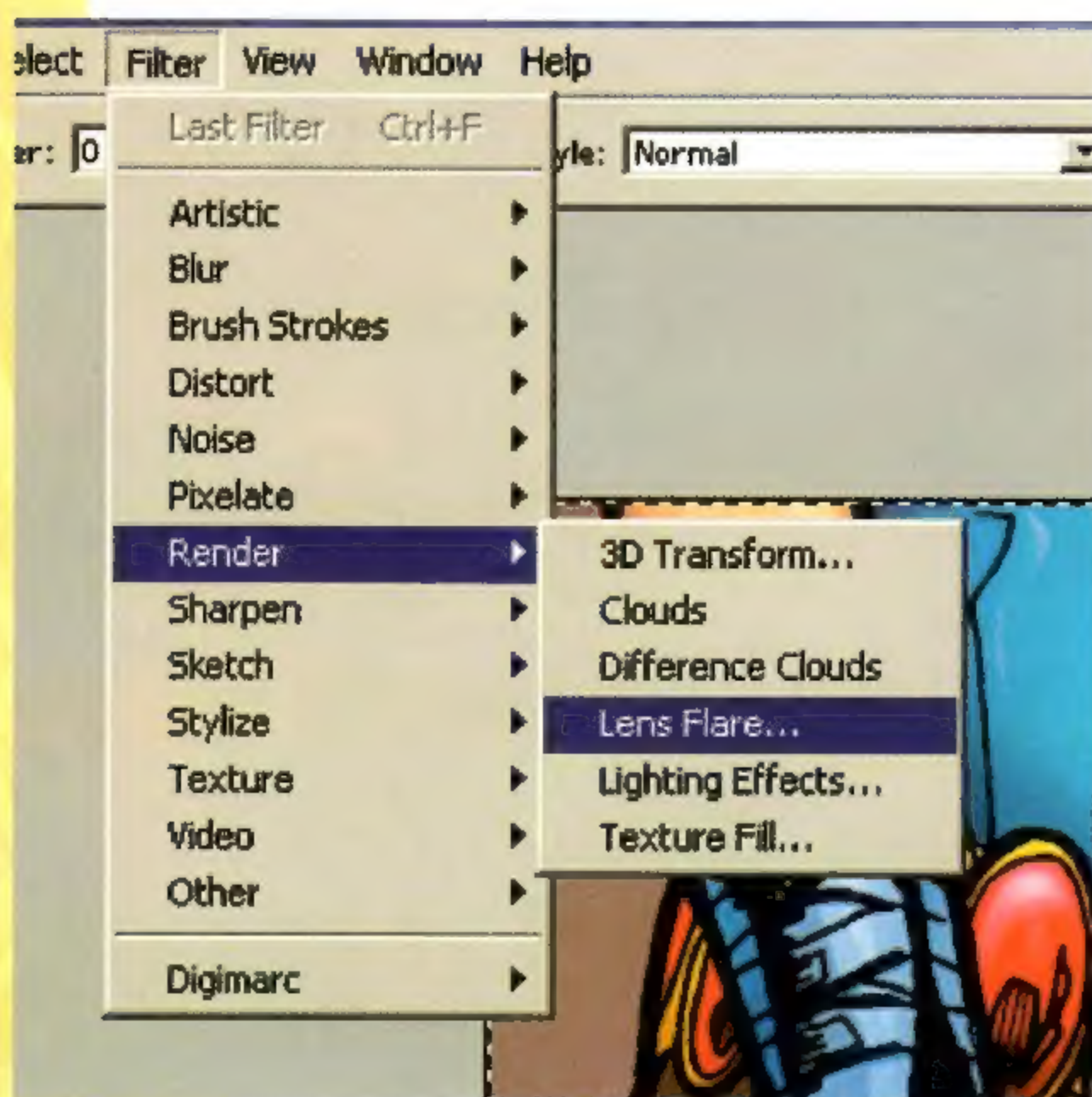
Step 1 Start out with a picture that needs finishing up with a lens flare.
(picture shows base color)



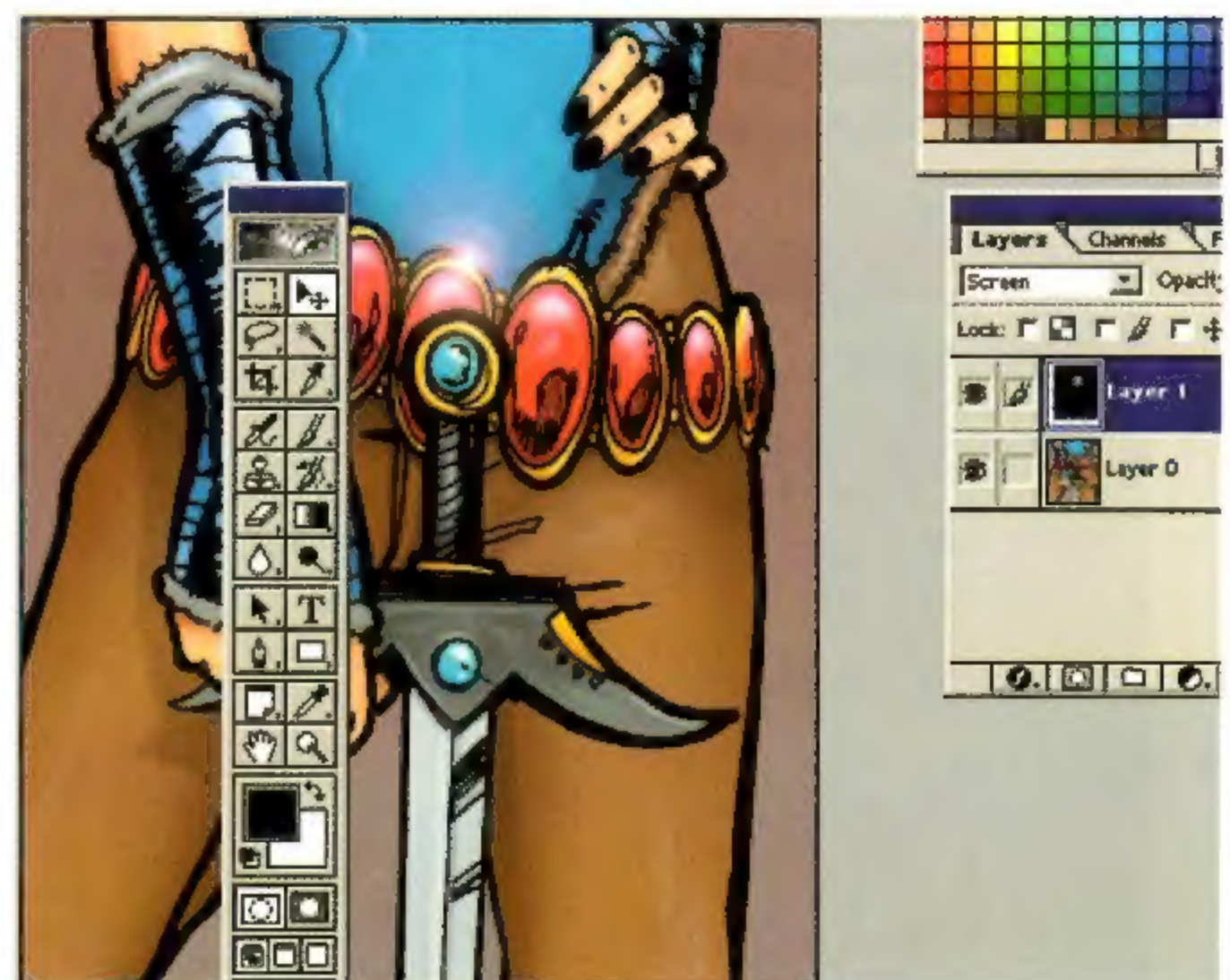
Step 2. Make sure your color settings are set to RGB if you want to use the Photoshop filter. Sure, you could do your own, but I want to give you a quick and easy way to go about it.
(picture shows window setting for RGB colors)



Steps 3 & 4. You want to create a second layer. I'd give it a name "flare" or "lens flare." Fill this layer with 100% black, then set the mode to "screen." The cool thing about the "screen" mode is that everything lighter than black will show up on this layer.



Step 5. Grab your Elliptical Marquee Tool (M), and make a circle the size of the flare you want. Make sure you're working on the black layer. Go to Filter/Render/Lens Flare. Pick the one type of flare you want to use and "ding!" – you've got yourself a lens flare! You may have to go back a couple of times and adjust the size of your selection to make the lens flare the correct size, but don't worry, it's real easy



Step 6. You'll want to move it onto the right spot by using the Move Tool (V).

Now that you have your lens flare in place, you can adjust the brightness by going to the opacity setting for that black layer. You can also work underneath the flare without affecting it by going back to the original color layer. It's lens flares made easy!

CONTRIBUTORS



Bob Hickey

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele.

He currently has a new Blood and Roses project in the works along with his new creator owned series Race Danger, both will be appearing at BLP Comics.

Bob is one of the co-founders of Blue Line Productions.

He can be reached at boh@bluelinepro.com

www.bluelinepro.com

Flint Henry

WizKids/Mage Knight, Ral Partha, and other companies utilize the fantastical concepts pulsating from his Nyarlathoepian pencil point – icing on the appendage after more than a decade of delineating disturbed, dark, and violent characters such as Grimjack, Lawdog, Manbat, and the occasional demonic Batman.



Chuck Dixon

From the exoticism of oriental action-fest Way of the Rat to the starlit stellar settings of Sigil to the crushed bone Celtic boglands of Brath, every corner of the CrossGen comics universe is deftly

charted by Chuck Dixon from the mighty decks of El Cazador, and filled with all the character-driven drama and diversity for which he is so well recognized and sought after.

Mitch Byrd

Mitch's pencils have wowed everyone, from the sci-fi super-hero Guy Gardner crowd to the extreme-evisceration indulgers of Verotik comics. Enjoy his attractive, lighthearted art with our Sketch exclusives.



Dan Davis

Dan was born in Celina, Ohio on Sept. 18, 1957. A very short time later he was hooked on comics, both strips and books and decided to make it his career.

After a brief stint apprenticing for New York comic book artist Dan Adkins, he returned to Ohio to finish college and find a "real" job. But he kept sending samples to the large comic companies and freelancing on the side to the small ones.

Finally in 1990 DC comics liked his inks enough to send him a Flash Annual and soon he was in the comics business full time. Since then he has worked on many popular characters such as Superman, Superboy, Animaniacs, Flintstones/Jetsons, Scooby-Doo, Garfield, and Alley Oop. And recently he's added writing and penciling credits to his established inking credentials.

Currently he is busy writing and drawing the Captain Luck strip for adventurestrips.com, with a new addition available every Sunday. He continues to freelance on various comics projects.



Beau Smith

Beau has been writing comics, columns, and video games for fifteen years. His past comic credits include Guy Gardner: Warrior, Batman/Wildcat, Star Wars, The Tenth, Wolverine vs. Shi, and many more. His creator owned projects are Parts Unknown, Wynonna Earp, and The BadLander. Smith's future projects include Maximum Jack, 200 People To Kill, Wynonna Earp, and Cosack, as well as the Maximo II video game from Capcom. Smith is currently the Vice President of Sales and Marketing for IDW Publishing.

Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.



Aaron Hübrich

Aaron was going to be the next great fantasy painter, but something caught his eye in college - comics! From then on he never looked back, focusing on making an impact on the comic

book industry. In the 90's he learned a lot by self publishing, and working for several larger publishers. A few years ago he became interested in digital coloring, and is now contributing his skills to major publishers.

Aaron has authored a book showing the "step by step" process on how to make comic books come to life using Photoshop. If you were ever interested in how to color for comics, then you really need to check out this book!

Bill Love

Bill is a longtime comics fan who is currently involved in a massive project, translating the entire works of Brian Michael Bendis into Russian. The fact that Bill knows no Russian has lead to serious delays in the project. No authenticated photographs are known to exist.



Franchesco

Franchesco can't remember a day when comic books were not a part of his life, after stumbling across a copy of the X-Men at a newsstand back in the eighties. One look and he was

immediately bitten by the bug, and has been hooked ever since. Many years and many long boxes filled with his favorite comics later, he is living out his fanboy's dream.

Having contributed artwork to practically every major and minor publisher in comics... he feels that his greatest accomplishment is never having lost that lovin' feeling. Franchesco says, "It still feels like a trip to Disney World every time I sit down at my drawing table and do what I do...I wouldn't trade that feeling for anything." He invites everyone to visit his website at www.franchesco.com to look at some pics and swap grilled cheese recipes.

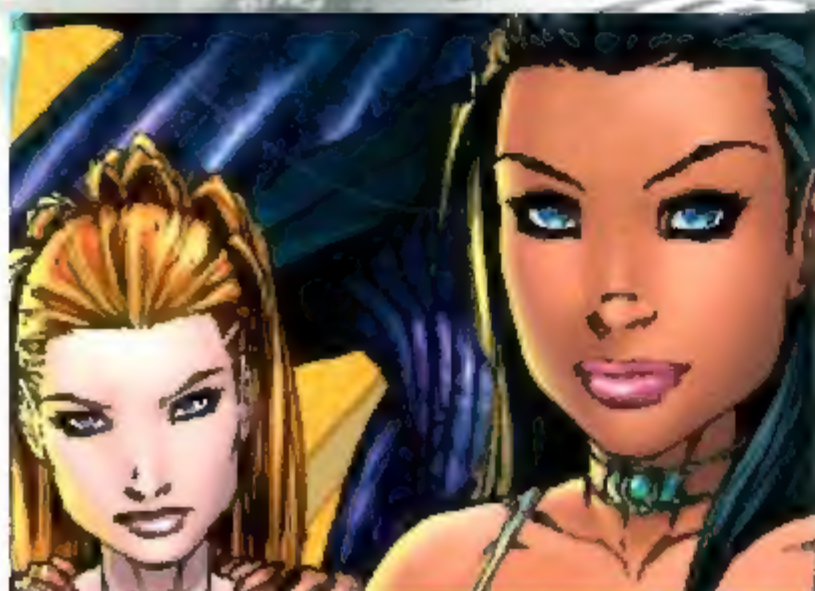
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